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THE
ANTIGONE
OF
SOPHOCLES,

WITH
NOTES,

FOR
THE USE OF COLLEGES IN THE UNITED STATES.

By THEODORE D. WOOLSEY,

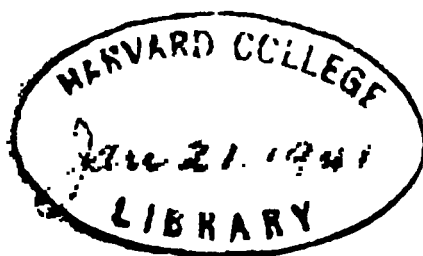
PRESIDENT OF YALE COLLEGE.

NEW EDITION, REVISED.

BOSTON AND CAMBRIDGE:
JAMES MUNROE AND COMPANY.

1855.

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PREFACE.

THE subject of this noble drama is a contest between divine and human law, or the higher and lower principles of justice; and the motives of the contest are a sister's love and sense of religious obligation on the one hand, and resentment for violated authority on the other. Creon, king of Thebes, ordains that the body of Polynices, who had fought against his country in order to recover a sceptre unjustly withheld from him by his brother, shall lie unburied, a prey to birds and beasts; and the penalty for violating the edict is death. This edict was justifiable as a piece of state policy, but unhallowed as disregarding the rights of the dead and of the powers below. Antigone, one of the sisters of the deceased, resolves to bury him at all hazards, notwithstanding the dissuasives of her more timid and cooler sister Ismene: she is detected, and, though betrothed to the son of Creon, is sentenced to be buried alive. Here divine justice shows its might by bringing down upon the king the mischiefs that grew out of his pride and passion. For his son Hæmon, after a vain attempt to bend his father's purpose, dies by his own hand in the tomb where Antigone had closed her life by hanging; and his wife Eurydice stabs herself in the violence of her grief. Thus the self-willed man stands crushed by the double stroke of the avengers, like a victim brought to the altar of divine wrath. If human law had been honored by the

virgin's death, divine law moves onward with traces of a more dreadful devastation, and triumphs at the close.

The character of Antigone is that of one who has laid aside all ordinary feelings, and is absorbed by the sole purpose of burying her brother. Her purpose, through indignation at the edict of Creon, has gained such strength, that she rejects her sister's dissuasives with harshness, treats Creon with scorn, and seems to have forgotten her espousals to Hæmon. In this way, the poet makes her stand quite alone, in the sublime attitude of a secluded virgin, enabled, by the power of affection, to oppose the whole power of law and punishment. Whatever of harsh or masculine appears in her conduct is owing to her highly excited feelings; for her native disposition was conceived of as exquisitely tender and feminine, if we may judge from the subdued tone of her last song just before her death, and from that beautiful line,

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν,

and if we may suppose the Antigone of the *Œdipus Coloneus* and the Antigone of this play to be one and the same in the groundwork of their character.

The question has been much agitated among the recent critics of this drama, whether the poet meant to blame Antigone for her conduct. Boeckh says that the idea of the drama is that "immoderate and passionate efforts, overleaping the due bounds, lead to destruction; that man should decide what he is authorized to do with discretion, in order that he may not in the violence of his self-will run counter to divine or human right, and in penalty suffer heavy inflictions. Reason is the best thing to secure happiness." Thus both parties, Creon and Antigone, committed crimes, although Antigone's may have been far the least. She should have observed due measure in her feelings. She ought to have consigned the burial of Polynices

into the hands of the Gods. By carrying out her own will against the law, she passed the limits proper for a subject and for her sex.

It is, moreover, only when we attribute some blame to Antigone, — the same eminent scholar remarks, — that we can account for the attitude which is assumed towards her by the Chorus. When they see her led along towards the king as a prisoner (v. 383), they speak of her as caught in folly. Her temper is harsh and unyielding, like her father's; she cannot accommodate herself to the misfortunes of the family. (471, 472.) A divine curse, sweeping over the race of Labdacus, has crazed her mind and led her into woe. (2d Stasimum, 582–625.) And so, when, just before her death, Antigone bursts into strains of lamentation which call for sympathy, the Chorus pronounces, that in paying off suffering due from her father she boldly assaulted Justice upon her throne; that authority would not allow its mandates to be transgressed; and that a temper which led her to judge for herself destroyed her. To say the least, the Chorus extends so little pity towards her in this moving scene that she cries aloud οἴμοι γελῶμαι, and says that she dies unwept and unbefriended. (806–882.) If, on the other hand, the Chorus, from the first, shows a feeling that the king's edict is an irreligious one; if they can scarce restrain their tears, when they see Antigone taking her way to the common chamber of the grave; if in their judgment she dies glorious and applauded (211–220, 278, 801, 817), neither Creon's wrong, nor the weak sympathies of the Chorus, nor a few faint words of praise, can wipe out their decided condemnation of the heroine for her want of wisdom.

Such as this is a brief statement of what, in Boeckh's view, the Chorus and the poet thought of Antigone's heroic deed. It has been said, on the other side, that the Chorus consists of weak old men, governed by prudential considera-

tators upon *Antigone* down to Donaldson's (Lond. 1848), and several subsidiary works, as Ellendt's *Lex.*, and Emperius's review of Wunder's *Antigone* in Jahn's *Jahrbücher* for 1842, Part I. Of the many works published within a few years relating to the higher criticism of this drama, he has consulted especially Gruppe's *Ariadne*, Boeckh's *Antigone*, and an excellent review by G. Wolff in Bergk and Cæsar's *Zeitschrift* (for 1846, Nos. 7 and 8), entitled "Die neueste *Antigone*-literatur." After the great amount of labor bestowed upon this play in recent times, — and no Greek drama has received so much attention, — there are places where the text remains in doubt; others where the text supported by all the authorities is justly suspected; and others still, not a few, where different minds must arrive at different results in regard to the poet's meaning. If my interpretations should be censured, may I hope that it may be done in the spirit which shows itself in Professor Boies's review (in the *Christian Review* for January, 1851), to whom I am indebted for valuable suggestions, and for corrections of errors in my last edition.

Yale College, New Haven,
May 22, 1851.

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ΥΠΟΘΕΣΙΣ.

Ἀποθανόντα Πολυνείκην ἐν τῇ πρὸς τὸν ἀδελφὸν μονομαχίᾳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας. τοῦτον Ἀντιγόνη ἡ ἀδελφὴ θάπτειν πειρᾶται. καὶ δὴ λαθοῦσα τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν τοῦτο δράσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες οὐδὲν ἤττον ἐφροῦρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὐροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ἀπὸ τῶν φυλάκων παραδεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθείρξεν. ἐπὶ τούτοις Αἰμῶν, ὁ Κρέοντος υἱὸς, ὃς ἐμνάτο αὐτὴν, ἀγανακτήσας ἑαυτὸν ἐπισφάζει τῇ κόρῃ ἀπολομένη ἀγχόνῃ, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπηθεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετὴ, ἑαυτὴν κατασφάζει. καὶ τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἣ καὶ Αἰμῶν δυσπαθήσας διὰ τὸν εἰς

tions, and unable to rise to a level with the conflict which is going on before them. The poet gives us no hint that he would have the Chorus so regarded, nor is such a theory consistent with the part which it sustains in the Greek drama. Moreover the Chorus censures Creon, however guardedly and respectfully, from the first.

But Boeckh's view of this drama seems to be overthrown by the fact, that all the sympathy of the reader goes with Antigone, and all the blame falls on Creon. Nobody, probably, ever read this piece, — whether Christian or heathen, — without pity for the fate of the virgin who stands forth to defend the higher law, or without a feeling of satisfaction when divine justice smites Creon for his unwise edict. The same current of feeling runs through all the characters of the play. The guard in his rough, plebeian style ; Hæmon by word and by expressive deed ; Ismene by her readiness to die with her sister, although she has too much passiveness of nature to dare with her ; Teiresias as the expounder of divine opinions ; the Chorus finally, with a voice growing loud near the end, — all condemn the king, and by condemning him guide our sympathies towards Antigone. The mass of the citizens also, according to the testimony of Hæmon (692), who hears sentiments expressed which are kept concealed from his father, lament the fate of Antigone, and pronounce that she perishes most undeservedly, sentenced to the worst fate for the most glorious deeds. (Comp. 509.) In what other drama do the Gods and the people of the city unite in approving conduct which is deserving of censure ? Their judgment, the judgment of so many parties, must have been the subjective judgment of the poet. It may be said, indeed, that he secures our sympathies for the heroine, without meaning to pronounce her innocent ; just as we are made to sympathize with the straightforward, manly Ajax, when we know that he transcends the bounds

of moderation under his keen sense of injury. But the cases are not parallel ; for Sophocles shows us most abundantly, that he wishes to have Ajax regarded as an honorable, high-minded man, led into evil by undue resentment.

On the whole, we cannot feel that the poet would have us blame Antigone, or that her death is the execution of a sentence of poetic justice. Yet we receive the impression that her course was a rash one, in so far as she ran into the jaws of death while carrying out a noble purpose. She stands before us, then, like some of the early Christian martyrs, who courted death, and offered themselves up instead of waiting to be sought. We admire their Christian courage ; we can fancy that they looked on their less bold brethren as cowardly lovers of life ; we feel that such a step is one which a more than commonly heroic nature would be apt to take. But we feel also, that representatives of truth and right, acting thus without policy or caution, must inevitably, under the operation of wicked laws, meet the fate which they have braved. The Chorus, then, goes no farther than to censure for rashness the generous self-sacrifice of Antigone in performing an act which was in itself right and commendable. We may add that the poet's reason, as an artist, for giving the Chorus such an attitude towards Antigone, was to isolate her, and concentrate our interest upon her.

Creon has been regarded by some as a tyrant in his nature, but this is by no means so. As another has remarked, he began with good intentions, and it was only when he met with opposition from a woman and from his son, that his obstinate adherence to his measures ran out into harshness, headlong self-will, and even irreligion. The crimes with which the plots of *Æschylus* and *Sophocles* are involved are not those of vulgar villains, but of persons whose good qualities are overpowered by the excess of some human passion.

The time when the *Antigone* was represented may be gathered from the argument bearing the name of Aristophanes, the grammarian. We there learn that the Athenians chose the poet one of their generals, on account of their admiration of this drama; and that he was engaged in the Samian war. Of the fact that he was general, we have ample proof from other sources, particularly from a work by his contemporary and rival, the tragic poet Ion, cited by Athenæus. Perhaps it was the wise maxims of government expressed in the dialogue between Hæmon and Creon, which led the people to invest him with this important office. The Samian war, in which Pericles had the principal part, occurred in the last year of the 84th, and first of the 85th Olympiad, and in order not to allow time for public admiration to cool, we must fix upon one of these years with Seidler and Süvern, or, better still, go back with Boeckh and others to Olympiad 84. 3.

The editor's first edition of this drama appeared in 1835, and a second in 1840. A new edition being now called for, he has endeavored to render it less imperfect than its predecessors. The Preface has been enlarged so as to include some notice of the more recent higher criticism of the play. The text has been altered in a number of places:—the reasons for these alterations, where not given in the notes, may be found in some one of the editions which enter into the criticism of the text, as in Dindorf's (Oxf. 1836), Wunder's, or that of Wex; or in Boeckh's *Antigone* (1843) in which his dissertations, published before in the Berlin Transactions, are incorporated. The notes have been thoroughly revised; as well as the description of the metres, into which have been introduced references to Munk's work on metres, which Professors Beck and Felton have rendered accessible in this country by their translation. The editor has had within his reach the labors of nearly all the commen-

tators upon Antigone down to Donaldson's (Lond. 1848), and several subsidiary works, as Ellendt's Lex., and Emperius's review of Wunder's Antigone in Jahn's *Jahrbücher* for 1842, Part I. Of the many works published within a few years relating to the higher criticism of this drama, he has consulted especially Gruppe's *Ariadne*, Boeckh's *Antigone*, and an excellent review by G. Wolff in Bergk and Cæsar's *Zeitschrift* (for 1846, Nos. 7 and 8), entitled "Die neueste Antigone-literatur." After the great amount of labor bestowed upon this play in recent times, — and no Greek drama has received so much attention, — there are places where the text remains in doubt; others where the text supported by all the authorities is justly suspected; and others still, not a few, where different minds must arrive at different results in regard to the poet's meaning. If my interpretations should be censured, may I hope that it may be done in the spirit which shows itself in Professor Boies's review (in the *Christian Review* for January, 1851), to whom I am indebted for valuable suggestions, and for corrections of errors in my last edition.

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ΑΝΤΙΓΟΝΗ.

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ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα,
ἄρ' οἶσθ' ὅτι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν
ὅποῖον οὐχὶ νῶν ἔτι ζῶσαιν τελεῖ;
οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ
οὐτ' αἰσχρὸν οὐτ' ἄτιμόν ἐσθ', ὅποῖον οὐ
τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει
κήρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων
οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἵκετ' ἐξ ὅτου
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
μῆ θανόντων ἡμέρα διπλῇ χερί·
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,
οὐτ' εὐτυχοῦσα μᾶλλον οὐτ' ἀτωμένη. 15

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καί σ' ἐκτὸς αὐλείων πυλῶν
τοῦδ' οὐνεκ' ἐξέπεμπον, ὥς μόνη κλύοις.

ΙΣΜΗΝΗ.

τί δ' ἔστι; δημοῖς γάρ τι καλχαίνουσ' ἔπος. 20

αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχρήσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνείλε.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ιστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην, ἧς ὁ μὲν Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρως ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἑτεοκλέους. Μίμνερμος δὲ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. τὸ δὲ δράμα τὴν ἐπιγραφὴν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης.

Κεῖται δὲ ἡ μυθοποιία καὶ παρ' Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φωραθεῖσα μετὰ τοῦ Αἰμόνος δίδοται πρὸς γάμου κοινωνίαν καὶ τίκτει τὸν Μαίμονα.

Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων· προλογίζει δὲ ἡ Ἀντιγόνη· ὑπόκειται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι, τάφος Πολυνείκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμόνος, καὶ μόρος Εὐρυδίκης τῆς Αἰμόνος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιῶσθαι τῆς ἐν Σάμῳ στρατηγίας, εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφου νῶν τὸ κασιγνήτω Κρέων
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει ;
 Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκη
 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς
 ἔκρυψε, τοῖς ἐνερθεν ἔντιμον νεκροῖς, 25
 τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν
 ἀστοῖσί φασιν ἐκκεκηρῦχθαι τὸ μὴ
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,
 ἔαν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκὺν
 θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ
 κᾶμοι, λέγω γὰρ κᾶμὲ, κηρύξαντ' ἔχειν,
 καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν
 οὐχ ὥς παρ' οὐδέν, ἀλλ' ὅς ἂν τούτων τι δρᾷ, 35
 φρόνον προκεῖσθαι δημόλευστον ἐν πόλει.
 οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα
 εἴτ' εὐγενὴς πέφυκας εἴτ' ἐσθλῶν κακῇ.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἐγὼ
 λύουσ' ἂν ἢ ἑφάπτουσα προσθείμην πλέον ; 40

ΑΝΤΙΓΟΝΗ.

εἰ συμπονήσεις καὶ ξυνεργάσει σκόπει.

ΙΣΜΗΝΗ.

ποῖόν τι κινδύνευμα ; ποῦ γνώμης ποτ' εἴ ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιῇς χερσί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει ;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἣν σὺ μὴ θέλῃς, 45

ἄδελφόν. οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀκτειρηκότος ;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἵργειν μέτα.

ΙΣΜΗΝΗ.

οἷμοι· φρόνησον, ὦ κασιγνήτη, πατήρ
ὥς νῶν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο
πρὸς αὐτοφώρων ἀμπλακημάτων, διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·

50

ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν
αὐτοκτονοῦντε τὸ ταλαιπώρῳ μόρον
κοινὸν κατειργάσαντ' ἐπ' ἀλλήλοιν χεροῖν.

55

νῦν δ' αὖ μόνᾳ δὴ νῶ λειψυμένα σκόπει
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία
ψῆφον τυράννων ἢ κράτη παρέξιμεν.

60

ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γυναῖχ' ὅτι
ἔφνυμεν, ὥς πρὸς ἄνδρας οὐ μαχομένα·
ἔπειτα δ' οὔνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων,
καὶ ταῦτ' ἀκούειν κάτι τῶνδ' ἀλγίονα.

ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς
ξύγγνοιαν ἴσχειν, ὥς βιάζομαι τάδε,
τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.

65

ΑΝΤΙΓΟΝΗ.

οὔτ' ἂν κελεύσαιμ' οὔτ' ἂν, εἰ θέλοις ἔτι
πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα.
ἀλλ' ἴσθ' ὅποια σοι δοκεῖ, κεῖνον δ' ἐγὼ
θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.

70

φίλῃ μετ' αὐτοῦ κείσομαι, φίλου μέτα,
 ὅσια πανουργήσας· ἐπεὶ πλείων χρόνος
 ὄνδεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.
 ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας ἔχε.

75

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον
 χώσους· ἀδελφῷ φιλτάτῳ πορεύσομαι.

80

ΙΣΜΗΝΗ.

οἷμοι ταλαίνης, ὥς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μή μου προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
 τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὖτως ἐγώ.

85

ΑΝΤΙΓΟΝΗ.

οἷμοι· καταύδα. πολλὸν ἐχθίων ἔσει
 σιγῶς, ἔαν μὴ πᾶσι κηρύξης τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἶδ' ἀρέσκουσ' οἷσμαλίσθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηχάνων ἐρᾶς.

90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τὰμήχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,

ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη.
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν
παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.

95

ΙΣΜΗΝΗ.

ἀλλ' εἰ δοκεῖ σοι, στεῖχε · τοῦτο δ' ἴσθ', ὅτι
ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

ΧΟΡΟΣ.

ἄκτις αἰλίου, τὸ κάλ-
λιστον ἑπταπύλῳ φανέν
Θήβα τῶν προτέρων φάος,
ἐφάνθης ποτ', ὦ χρυσέας
ἡμέρας βλέφαρον,
Διρκαίων ὑπὲρ ῥεέθρων μολοῦσα,
τὸν λεύκασπιν Ἀργόθεν *
φῶτα βάντα πανσαγία,
φυγάδα πρόδρομον ὀξυτέρῳ
κινήσασα χαλινῷ,
ὃν ἐφ' ἡμετέρα γὰρ Πολυνείκης
ἀρθεῖς νεικέων ἐξ ἀμφιλόγων
* * * ὀξέα κλάζων
αἰετὸς ἐς γᾶν ὥς ὑπερέπτα,
λευκῆς χιόνος πτέρυγι στεγανὸς
πολλῶν μεθ' ὅπλων
ξύν θ' ἱπποκόμοις κορύθεσσι
στάς δ' ὑπὲρ μελάθρων φονώ-
σαισιν ἀμφιχανὼν κύκλῳ
λόγχαις ἑπτάπυλον στόμα
ἔβα, πρὶν ποθ' ἡμετέρων
αἱμάτων γένυσιν

100

105

110

115

120

πλησθῆναί τε καὶ στεφάνωμα πύργων
 πευκάενθ' "Ηφαιστον ἔλεῖν.

τοῖος ἀμφὶ νῶτ' ἐτάθη

πάταγος "Αρεος ἀντιπάλῳ

125

δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους

ὑπερεχθαίρει, καὶ σφας ἐσιδὼν

πολλῷ ρεύματι προσνισσομένους

χρυσοῦ καναχῆς ὑπερόπτας,

130

παλτῷ ριπτεῖ πυρὶ βαλβίδων

ἐπ' ἄκρων ἤδη

νίκην ὀρμῶντ' ἀλαλάξαι·

ἀντίτυπα δ' ἐπὶ γὰρ πέσε τανταλωθεὶς

πυρφόρος ὃς τότε μαινομένα ξὺν ὀρμῇ

135

βακχεύων ἐπέπνει

ριπαῖς ἐχθίστων ἀνέμων.

εἶχε δ' ἄλλα τὰ μὲν,

ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας

"Αρης

δεξιόσειρος.

140

ἐπτα λοχαγοὶ γὰρ ἐφ' ἐπτα πύλαις

ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον

Ζηνὶ τροπαίῳ πάγχαλκα τέλη,

πλὴν τοῖν στυγεροῖν, ὧ πατρὸς ἐνὸς

μητρός τε μιᾶς φύντε καθ' αὐτοῖν

145

δικρατεῖς λόγχας στήσαντ' ἔχετον

κοινοῦ θανάτου μέρος ἀμφω.

ἀλλα γὰρ ἃ μεγαλόνυμος ἦλθε Νίκα

τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήδα,

ἐκ μὲν δὴ πολέμων

150

τῶν νῦν θέσθε λησμοσύναν,
θεῶν δὲ ναοὺς χοροῖς
παννυχίοις πάντα ἐπέλθωμεν, ὁ Θήβας δ' ἐλε-
λίχθων

Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας, 155
Κρέων ὁ Μενοικέως, νεοχμοῖσι θεῶν
ἐπὶ συντυχίαις χωρεῖ τινὰ δὴ
μῆτιν ἐρέσσω, ὅτι σύγκλητον
τήνδε γερόντων προὔθετο λέσχην, 160
κοινῷ κηρύγματι πέμψας.

ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ
πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν ·
ὑμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα 165
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαῖου
σέβοντας εἰδὼς εὖ θρόνων αἰεὶ κράτη,
τοῦτ' αὖθις, ἥνικ' Οἰδίπους ὥρθου πόλιν,
καπὲι διώλετ', ἀμφὶ τοὺς κείνων ἔτι
παῖδας μένοντας ἐμπέδοις φρονήμασιν.
ἅπ' οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν 170
καθ' ἡμέραν ὦλοντο παίσαντές τε καὶ
πληγέντες αὐτόχειρι σὺν μιάσματι,
ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.
ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν
μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλείσας ἔχει, 180

κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὄρων αἰεὶ,
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὄρων 85
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς
 θείμην ἐμαντῶ, τοῦτο γιγνώσκων ὅτι
 ἦδ' ἐστὶν ἡ σώζουσα καὶ ταύτης ἐπι
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου πέρι·
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δόρει, 195
 τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς,
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκη λέγω,
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατάκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῇδ' ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν μήτε κωκῦσαί τινα,
 ἐᾶν δ' ἄθαπτον καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιόνδ' ἐμὸν φρόνημα. κοῦ ποτ' ἔκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανὼν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμήσεται. 210

ΧΟΡΟΣ.

σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,
τὸν τῇδε δύσνουν καὶ τὸν εὐμενῇ πόλει.
νόμῳ δὲ χρῆσθαι παντί πού γ' ἔνεστί σοι
καὶ τῶν θανόντων χῶπόσοι ζῶμεν πέρι.

ΚΡΕΩΝ.

ὥς ἂν σκοποὶ νῦν ἦτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθες.

ΚΡΕΩΝ.

ἀλλ' εἷς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλῳ τοῦτ' ἐπεντέλλοις ἔτι ;

ΚΡΕΩΝ.

τὸ μὴ ἵπιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΤΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
ὁδοῖς κυκλῶν ἐμαντὸν εἰς ἀναστροφὴν.

225

ψυχὴ γὰρ ἡὔδα πολλά μοι μυθουμένη ·
Τάλας, τί χωρεῖς οἷ μολῶν δώσεις δίκην ;
τλήμον, μενεῖς αὖ ; καὶ τάδ' εἴσεται Κρέων
ἄλλου παρ' ἀνδρός ; πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ ; —
τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ ταχύς.

231

χοῦτως ὁδὸς βραχεῖα γίνεται μακρά.
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν
 σοὶ, κεῖ τὸ μηδὲν ἔξεργῶ, φράσω δ' ὅμως.
 τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος,
 τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

235

ΚΡΕΩΝ.

τί δ' ἐστὶν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν ;

ΦΤΛΑΞ.

φράσαι θέλω σοι πρῶτα τὰμαντοῦ. τὸ γὰρ
 πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν ·
 οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι.

240

ΚΡΕΩΝ.

εὖ γε στοχάζει κάποφράγνυσαι κύκλῳ
 τὸ πρᾶγμα. δηλοῖς δ' ὥς τι σημανῶν νέον.

ΦΤΛΑΞ.

τὰ δεινὰ γάρ τοι προστίθης' ὄκνον πολύν.

ΚΡΕΩΝ.

οὔκουν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει ;

ΦΤΛΑΞ.

καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως
 θάψας βέβηκε καπὶ χρωτὶ διψίαν
 κόνιν παλύνας κάφαγιστεύσας αἰ χρεή.

245

ΚΡΕΩΝ.

τί φῆς ; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε ;

ΦΤΛΑΞ.

οὐκ οἶδ' · ἐκεῖ γὰρ οὔτε του γενῆδος ἦν
 πληγμ', οὐ δικέλλης ἐκβολή · στύφλος δὲ γῆ
 καὶ χέρσος ἀρρώξ, οὐδ' ἐπημαξευμένη
 τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
 ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκόπος
 δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
 ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ,

250

255

λεπτὴ δ' ἄγος φεύγοντος ὥς ἐπῆν κόνις.

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν

ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.

λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ,

φύλαξ ἐλέγχων φύλακα, καὶ ἐγίγνετο

260

πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.

εἷς γάρ τις ἦν ἕκαστος οὐξειργασμένος,

κοῦδεις ἐναργῆς, ἀλλ' ἔφευγε μὴ εἰδέναι.

ἦμεν δ' ἔτοιμοι καὶ μύδρους αἶρειν χεροῖν,

καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν

265

τὸ μήτε δρᾶσαι μήτε τῷ ξυνειδέναι

τὸ πρᾶγμα βουλεύσαντι μήτ' εἰργασμένῳ.

τέλος δ' ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,

λέγει τις εἷς, ὃς πάντας ἐς πέδον κάρα

νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἵχομεν

270

οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς

πράξαιμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον

σοὶ τοῦργον εἶη τοῦτο κοῦχὶ κρυπτέον.

καὶ ταῦτ' ἐνίκα, καμὲ τὸν δυσδαίμονα

πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν.

275

πάρειμι δ' ἄκων οὐχ ἑκοῦσιν, οἶδ' ὅτι.

στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοί τοι μή τι καὶ θεήλατον

τοῦργον τόδ' ἢ ξύννοια βουλεύει πάλαι.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς καμὲ μεστῶσαι λέγων,

280

μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.

λέγεις γὰρ οὐκ ἀνεκτὰ, δαίμονας λέγων

πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.

πότερον ὑπερτιμῶντες ὥς εὐεργέτην
 ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονας 285
 ναοὺς πυρώσων ἦλθε κἀναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διασκεδῶν ;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς ;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάσαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοὶ, 290
 κρυφῇ κάρᾳ σείοντες · οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις
 πορθεῖ, τόδ' ἄνδρας ἐξανίστησιν δόμων ·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι βροτῶν ·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὥς δοῦναι δίκην.
 ἀλλ' εἵπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,
 εὖ τοῦτ' ἐπίστας, ὅρκιος δέ σοι λέγω, 305
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμοὺς,
 οὐχ ὑμῖν "Αἰδης μῶνος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,
 ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον 310
 τὸ λοιπὸν ἀρπάζητε, καὶ μάθηθ' ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας

ἄτωμένους ἴδοις ἂν ἢ σεσωσμένους.

Φ Τ Λ Α Ξ.

εἰπεῖν τι δώσεις ; ἢ στραφεῖς οὕτως ἴω ;

315

Κ Ρ Ε Ω Ν.

οὐκ οἶσθα καὶ νῦν ὥς ἀνιαρῶς λέγεις ;

Φ Τ Λ Α Ξ.

ἐν τοῖσιν ὥσιν ἢ 'πὶ τῇ ψυχῇ δάκνει ;

Κ Ρ Ε Ω Ν.

τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου ;

Φ Τ Λ Α Ξ.

ὁ δρῶν σ' ἀνιᾷ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

Κ Ρ Ε Ω Ν.

οἴμ' ὥς ἄλημα δῆλον ἐκπεφυκὸς εἶ.

320

Φ Τ Λ Α Ξ.

οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

Κ Ρ Ε Ω Ν.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

Φ Τ Λ Α Ξ.

φεῦ·

ἢ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

Κ Ρ Ε Ω Ν.

κόμπευε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ' ὅτι
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

325

Φ Τ Λ Α Ξ.

ἀλλ' εὗρεθείη μὲν μάλιστ'· ἐὰν δέ τοι
ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
οὐκ ἔσθ' ὅπως ὅψει σὺ δεῦρ' ἐλθόντα με.
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

330

Χ Θ Ρ Ο Σ.

πολλὰ τὰ δεινὰ κοῦδὲν ἀν-

332 — 342. = 343 — 353.

θρώπου δεινότερον πέλει.
 τοῦτο καὶ πολιοῦ πέραν
 πόντου χειμερίῳ νότῳ 335
 χωρεῖ, περιβρυχίοισιν
 περῶν ὑπ' οἰδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γᾶν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται,
 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, ἵππείῳ γένει
 πολεῦον. 340

κουφονόων τε φῦλον ὄρ- 343
 νίθων ἀμφιβαλὼν ἄγει,
 καὶ θηρῶν ἀγρίων ἔθνη, 345
 πόντου τ' εἰναλίαν φύσιν
 σπείραιοι δικτυοκλώστοις,
 περιφραδῆς ἀνὴρ ·
 κρατεῖ δὲ μηχαναῖς ἀγραύλου
 θηρὸς ὄρεσσιβάτα, λασιαύχενά θ' 350
 ἵππον ὑπάξεται ἀμφίλοφον ζυγὸν οὐρειόν τ' ἀκ-
 μῆτα ταῦρον. 353

καὶ φθέγμα καὶ ἀνέμόεν
 φρόνημα καὶ ἀστυνόμους 355
 ὄργας ἐδιδάξατο καὶ δυσαύλων
 πάγων ὑπαίθρεια καὶ
 δύσομβρα φεύγειν βέλη, παντοπόρος ·
 ἄπορος ἐπ' οὐδὲν ἔρχεται 360
 τὸ μέλλον · "Αἶδα μόνον
 φεῦξιν οὐκ ἐπάξεται ·
 νόσων δ' ἀμηχάνων φυγὰς
 συμπέφρασται.

354 — 364. = 365 — 375.

σοφόν τι τὸ μηχανόεν 365

τέχνας ὑπὲρ ἐλπίδ' ἔχων

ποτὲ μὲν κακόν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει.

νόμους παρείρων χθονὸς

θεῶν τ' ἔνορκον δίκαν ὑψίπολις·

ἄπολις, ὅτῳ τὸ μὴ καλὸν 370

ξύνεστι, τόλμας χάριν.

μήτ' ἐμοὶ παρέστιος

γένοιτο μήτ' ἴσον φρονῶν

ὅς τὰδ' ἔρδει. 375

ἐς δαιμόνιον τέρας ἀμφινόω

τόδε, πῶς εἰδὼς ἀντιλογήσω

τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην.

ὦ δύστηνος

καὶ δυστήνου πατρὸς Οἰδιπόδα, 380

τί ποτ' ; οὐ δὴ που σέ γ' ἀπιστοῦσαν

τοῖς βασιλείοις ἀπάγουσι νόμοις

καὶ ἐν ἀφροσύνῃ καθελόντες ;

ΦΤΛΑΞ.

ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειργασμένη·

τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων ; 385

ΧΟΡΟΣ.

ὅδ' ἐκ δόμων ἀποῤῥος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι ; ποία ξύμμετρος προῦδην τύχη ;

ΦΤΛΑΞ.

ἄναξ, βροτοῖσιν οὐδέν ἐστ' ἀπώμοτον.

ψεύδει γὰρ ἢ ἴπινοια τὴν γνώμην· ἐπεὶ

σχολῇ γ' ἂν ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγὼ, 390

ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.

ἀλλ' ἢ γὰρ ἔκτος καὶ παρ' ἐλπίδας χαρὰ
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἣ καθευρέθη τάφον 395
 κοσμοῦσα. κληῖρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλον, τόδε.
 καὶ νῦν, ἄναξ, τήνδ' αὐτὸς, ὥς θέλεις, λαβὼν,
 καὶ κρῖνε καῖξέλεγχ'. ἐγὼ δ' ἐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.. 400

Κ Ρ Ε Ω Ν.

ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν ;

Φ Τ Λ Α Ξ.

αὕτη τὸν ἄνδρ' ἔθαπτε. πάντ' ἐπίστασαι.

Κ Ρ Ε Ω Ν.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς ;

Φ Τ Λ Α Ξ.

ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν
 ἀπεῖπας. ἄρ' ἐνδηλα καὶ σαφῇ λέγω ; 405

Κ Ρ Ε Ω Ν.

καὶ πῶς ὁράται καπὶ ληπτὸς ἡρέθη ;

Φ Τ Λ Α Ξ.

τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἦκομεν,
 πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν
 νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410
 καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,
 ὁσμὴν ἀπ' αὐτοῦ μὴ βάλη πεφευγότες,
 ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνου.
 χρόνον τάδ' ἦν τοσοῦτον, ἔς τ' ἐν αἰθέρι 415

μέσῳ κατέστη λαμπρὸς ἡλίου κύκλος
 καὶ καῦμ' ἔθαλπε · καὶ τότε' ἑξαίφνης χθονὸς
 τυφῶς αἰείρας σκηπτὸν, οὐράνιον ἄχος,
 πίμπλησι πεδίων, πᾶσαν αἰκίζων φόβην
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420
 αἰθήρ · μύσαντες δ' εἶχομεν θείαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,
 ἥ παῖς ὁρᾶται, κἀνακωκύει πικρᾶς
 ὄρνιθος ὅξυν φθύγγον, ὥς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὄρφανὸν βλέψη λέχος · 425
 οὕτω δὲ χαῦτη, ψιλὸν ὥς ὁρᾷ νέκυν,
 γόοισιν ἐξώμωξεν, ἐκ δ' ἀρὰς κακὰς
 ἤρᾳτο τοῖσι τοῦργον ἐξειργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου 430
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.
 χῆμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην ·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἠλέγχομεν
 πράξεις · ἀπαρνος δ' οὐδενὸς καθίστατο, 435
 ἀλλ' ἠδέως ἔμοιγε κἀλγεινῶς ἄμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι
 ἠδιστον, ἐς κακὸν δὲ τοὺς φίλους ἄγειν
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥσσω λαβεῖν
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440

ΚΡΕΩΝ.

σὲ δὴ, σὲ τὴν νεύουσαν ἐς πέδον κάρα,
 φῆς, ἥ καταρνεῖ μὴ δεδρακέναι τάδε ;

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡΕΩΝ.

σὺ μὲν κομίζοις ἄν σεαυτὸν ἢ θέλεις
ἔξω βαρείας αἰτίας ἐλεύθερον ·

445

σὺ δ' εἰπέ μοι μὴ μῆκος, ἀλλὰ σύντομα,
ἤδη τὰ κηρυχθέντα μὴ πράσσειν τάδε ;

ΑΝΤΙΓΟΝΗ.

ἤδη. τί δ' οὐκ ἔμελλον ; ἐμφανῇ γὰρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους ;

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε
οὐδ' ἡ ξύνοικος τῶν κάτω θεῶν Δίκη,
οἳ τούσδ' ἐν ἀνθρώποισιν ὥρισαν νόμους.

450

οὐδὲ σθένειν τοσοῦτον ὥοιμην τὰ σὰ
κηρύγμαθ' ὥστ' ἄγραπτα κασφαλῇ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.

455

οὐ γάρ τι νῦν γε καχθές, ἀλλ' αἰεί ποτε
ζῇ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου 'φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα δείσας, ἐν θεοῖσι τὴν δίκην
δώσειν. θανουμένη γὰρ ἐξήδη, τί δ' οὐ ;
κεῖ μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου
πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.

460

ὅστις γὰρ ἐν πολλοῖσιν ὥς ἐγὼ κακοῖς
ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει ;
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
παρ' οὐδὲν ἄλγος · ἀλλ' ἄν, εἰ τὸν ἐξ ἐμῆς
μητρὸς θανόντ' ἄθαπτον ἐσχόμην νέκυν,
κείνοις ἄν ἤλγουν · τοῖσδε δ' οὐκ ἀλγύνομαι.
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,

465

σχεδόν τι μῶρῳ μωρίαν ὀφλισκάνω.

470

ΧΟΡΟΣ.

δηλοῖ τὸ γέννημ' ὤμὸν ἐξ ὤμου πατρὸς
τῆς παιδός · εἵκειν δ' οὐκ ἐπίσταται κακοῖς.

ΚΡΕΩΝ.

ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα
πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον
σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ
θραυσθέντα καὶ ῥαγέντα πλεῖστ' ἂν εἰσίδοις.

475

σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους
ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.

αὕτη δ' ὑβρίζειν μὲν τότε' ἐξηπίστατο,
νόμους ὑπερβαίνουσα τοὺς προκειμένους ·
ὑβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,
τούτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.
ἦ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αὕτη δ' ἀνὴρ,
εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη.

480

485

ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα
τοῦ παντὸς ἡμῖν Ζηνὸς ἐρκείου κυρεῖ,
αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
μόρου κακίστου · καὶ γὰρ οὖν κείνην ἴσον
ἐπαιτιῶμαι τοῦδε βουλευῆσαι τάφου.

490

καί νιν καλεῖτ' · ἔσω γὰρ εἶδον ἀρτίως
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν.
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεὺς
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις
άλους ἔπειτα τοῦτο καλλύνειν θέλη.

495

ΑΝΤΙΓΟΝΗ.

θέλεις τι μεῖζον ἢ κατακτεῖναί μ' ἐλὼν ;

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων
 ἄρεστόν οὐδέν, μηδ' ἄρεσθείη ποτέ,
 οὕτω δὲ καὶ σοὶ τᾶμ' ἀφανδάνοντ' ἔφυ.
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον
 κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα ; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλείσοι φόβος.
 ἀλλ' ἢ τυραννὶς πολλὰ τ' ἄλλ' εὐδαιμονεῖ,
 κᾶξεστιν αὐτῇ δρᾶν λέγειν θ' αἶ βούλεται.

500

505

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρας.

ΑΝΤΙΓΟΝΗ.

ὄρῳσι χοῖδε· σοὶ δ' ὑπὶλλουσι στόμα.

ΚΡΕΩΝ.

σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς ;

510

ΑΝΤΙΓΟΝΗ.

οὐδέν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχνους σέβειν.

ΚΡΕΩΝ.

οὐκ οὖν ὄμαιμος χῶ· καταντίον θανάων ;

ΑΝΤΙΓΟΝΗ.

ὄμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν ;

ΑΝΤΙΓΟΝΗ.

οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς.

515

ΚΡΕΩΝ.

εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ὦλετο.

ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν · ὁ δ' ἀντιστάς ὕπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὃ γ' "Αἰδῆς τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστός τῷ κακῷ λαχεῖν ἴσος.

520

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν εἰ κάτωθεν εὐαγῇ τάδε ;

ΚΡΕΩΝ.

οὔτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνη, φίλος.

ΑΝΤΙΓΟΝΗ.

οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἔλθοῦς', εἰ φιλητέον, φίλει
κείνους · ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη,
φιλάδελφα κάτω δάκρυ' εἰδομένη ·
νεφέλη δ' ὀφρύων ὕπερ αἱματόεν
ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

530

ΚΡΕΩΝ.

σὺ δ', ἢ κατ' οἴκους ὥς ἔχιδν' ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον
τρέφων δὺ' ἄτα κάπαναστάσεις θρόνον,
φέρ', εἰπὲ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
φήσεις μετασχεῖν, ἢ ἔξομεῖ τὸ μὴ εἰδέναι ;

535

ΙΣΜΗΝΗ.

δέδρακα τοῦργον, εἵπερ ἦδ' ὁμοῖοθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ ἔάσει τοῦτό γ' ἢ δίκη σ', ἐπεὶ

οὐτ' ἠθέλησας οὐτ' ἐγὼ 'κοινωσάμην.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.

540

ΑΝΤΙΓΟΝΗ.

ὦν τοῦργον "Αιδης χοῖ κάτω ξυνίστορες·
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μήτοι, κασιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι.

545

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' αἶ μὴ 'θιγες
ποιοῦ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ.

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι σοῦ λελειμμένη φίλος ;

ΑΝΤΙΓΟΝΗ.

Κρέοντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνιᾶς μ' οὐδὲν ὠφελουμένη ;

550

ΑΝΤΙΓΟΝΗ.

ἀλγοῦσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἄν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ ;

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτὸν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἷμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου ;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ ζῆν, ἐγὼ δὲ κατθανεῖν.

555

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῶν ἐστὶν ἡ ῥαμαρτία.

ΑΝΤΙΓΟΝΗ.

θάρσει. σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθνηκεν, ὥστε τοῖς θανοῦσιν ὠφελεῖν. 560

ΚΡΕΩΝ.

τὼ παῖδε φημὶ τῷδε τὴν μὲν ἀριτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.

ΙΣΜΗΝΗ.

οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου σὺν κακοῖς πράσσειν κακά. 565

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον ;

ΚΡΕΩΝ.

ἀλλ' ἦδε μέντοι μὴ λέγ'· οὐ γὰρ ἔστ' ἔτι.

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου ;

ΚΡΕΩΝ.

ἀρώσιμοι γὰρ χατέρων εἰσὶν γύαι.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνῳ τῆδέ τ' ἦν ἡρμοσμένα. 570

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας υἱέσι στυγῶ.

ΙΣΜΗΝΗ.

ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον ;

ΚΡΕΩΝ.

Ἄιδης ὁ παύσων τούσδε τοὺς γάμους ἔφν. 575

ΧΟΡΟΣ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε καμοί· μὴ τριβὰς ἔτ', ἀλλὰ νιν
κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρηρῆ
γυναικας εἶναι τάσδε μῆδ' ἀνειμένας.

φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας
ἦδη τὸν "Αἰδην εἰσορῶσι τοῦ βίου.

580

ΧΟΡΟΣ.

εὐδαίμονες οἷσι κακῶν ἀγευστος αἰών.

οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἅτας
οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλῆθος ἔρπον·

585

ὁμοιον ὥστε ποντίαις

οἶδμα δυσπνόοις ὅταν

Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,
κυλίνδει βυσσόθεν κελαινὰν

590

θῖνα καὶ δυσάνεμον,

στόνῳ βρέμουσι δ' ἀντιπληγες ἀκταί.

ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὀρῶμαι

593

πήματα φθιτῶν ἐπὶ πήμασι πίπτοντ',

595

οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει
θεῶν τις, οὐδ' ἔχει λύσιν.

νῦν γὰρ ἐσχάτας ὑπὲρ

ρίζας ὃ τέτατο φάος ἐν Οἰδίπου δόμοις,

600

κατ' αὖ νιν φοινία θεῶν τῶν

νερτέρων ἀμᾶ κόνις,

λόγου τ' ἄνοια καὶ φρενῶν Ἑρινύς.

τεὰν, Ζεῦ, δύνασιν τίς ἀνδρῶν

ὑπερβασία κατάσχοι,

605

582 — 592. = 593 — 603.

604 — 614. = 615 — 625.

τὰν οὐθ' ὕπνος αἶρεϊ ποθ' ὁ παντογῆρως
 οὔτε θεῶν ἄκμητοι
 μῆνες, ἀγῆρῳ δὲ χρόνῳ δυνάστας
 κατέχεις Ὀλύμπου μαρμαρόεσσαν αἶγλαν. 610
 τό τ' ἔπειτα καὶ τὸ μέλλον
 καὶ τὸ πρὶν ἐπαρκέσει
 νόμος ὅδ', οὐδὲν ἔρπων
 θνατῶν βιότῳ πάμπολις ἐκτὸς αἶτας.
 ἅ γὰρ δὴ πολὺπλαγκτος ἐλπίς 615
 πολλοῖς μὲν ὄνασις ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων·
 εἰδότι δ' οὐδὲν ἔρπει,
 πρὶν πυρὶ θερμῷ πόδα τις προσαύρη.
 σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέφανται, 620
 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔμμεν ὅτῳ φρένας
 θεὸς ἄγει πρὸς αἶταν·
 πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς αἶτας. . 625
 ὅδε μὲν Αἴμων, παίδων τῶν σῶν
 νέατον γέννημ'· ἄρ' ἀχνύμενος
 [τῆς μελλογάμου]
 τάλιδος ἦκει μόρον Ἀντιγόνης,
 ἀπάτας λεχέων ὑπεραλγῶν; 630

ΚΡΕΩΝ.

τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψήφον ἄρα μὴ κλύων
 τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;
 ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρωῶντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σός εἰμι · καὶ σὺ μοι γνῶμας ἔχων 635
 χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μείζων φέρεσθαι, σοῦ καλῶς ἡγουμένου.

ΚΡΕΩΝ.

οὕτω γὰρ, ὦ παῖ, χρὴ διὰ στέρνων ἔχειν,
 γνῶμης πατρώας πάντ' ὀπισθεν ἐστάναι. 640
 τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς
 κατηκόους φύσαντες ἐν δόμοις ἔχειν,
 ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,
 καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.
 ὅστις δ' ἀνωφέλητα φιτύει τέκνα, 645
 τί τόνδ' ἂν εἴποις ἄλλο πλὴν αὐτῷ πόνους
 φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων ;
 μή νύν ποτ', ὦ παῖ, τὰς φρένας γ' ὑφ' ἡδονῆς
 γυναικὸς οὐνεκ' ἐκβάλλης, εἰδὼς ὅτι
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650
 γυνὴ κακὴ ξύνεννος ἐν δόμοις. τί γὰρ
 γένοιτ' ἂν ἔλκος μεῖζον ἢ φίλος κακός ;
 ἀλλὰ πτύσας ὥσεί τε δυσμενῇ μέθες
 τὴν παῖδ' ἐν "Αἰδου τήνδε νυμφεύσειν τινί.
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία
 ξύναιμον. εἰ γὰρ δὴ τά γ' ἐγγενῇ φύσει
 ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660
 ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ
 χρηστὸς, φανεῖται καὶ πόλει δίκαιος ὢν.

ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,
 ἢ τοῦπιτάσσειν τοῖς κρατοῦσιν ἐννοεῖ,
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν. 665
 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ καὶ δίκαια καὶ τὰναντία.
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν,
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον 670
 μένειν δίκαιον καὶγαθὸν παραστάτην.
 ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν· ἥδε σὺν μάχῃ δορὸς
 τροπὰς καταρῥήγνυσι· τῶν δ' ὀρθουμένων 675
 σώζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν
 οὐκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἂν. 680

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.

ΑΙΜΩΝ.

×

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων ὅσ' ἐστὶ χρημάτων ὑπέρτατον.
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685
 οὐτ' ἂν δυναίμην μήτ' ἐπισταίμην λέγειν·
 γένοιτο μέντ' ἂν χαιτέρῳ καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῳ

λόγοις τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·

ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,

τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,

πασῶν γυναικῶν ὡς ἀναξιώτατη

κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·

695

Ἦτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς

πεπτῶτ' ἄθραπτον μήθ' ὑπ' ὠμηστῶν κυνῶν

εἷας' ὀλέσθαι μήθ' ὑπ' οἰωνῶν τινός·

οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν ; —

τοιιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις.

700

ἔμοι δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,

οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.

τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις

ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί ;

μή νυν ἐν ἦθος μοῦνον ἐν σαντῶ φόρει,

705

ὥς φῆς σὺ, κούδὲν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.

ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,

ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,

οὔτοι διαπτυχθέντες ὠφθησαν κενοί.

ἀλλ' ἄνδρα, κεῖ τις ἢ σοφὸς, τὸ μανθάνειν

710

πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.

ὄρᾱς παρὰ ρεῖθροισι χειμάρροισι ὅσα

δένδρων ὑπεῖκει, κλῶνας ὡς ἐκσώζεται·

τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.

αὕτως δὲ ναὸς ὅστις ἐγκρατὴς πόδα

715

τείνας ὑπεῖκει μηδὲν, ὑπτίοις κάτω

στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.

ἀλλ' εἶκε θυμοῦ καὶ μετὰστασιν δίδου.

Ἐν γὰρ εἷ τις κάπ' ἔμοῦ νεωτέρου

πρὸς ἑμὲ, φήμ' ἔγωγε πρεσβεύειν πολὺ

720

ψ

ἔμῃ τὸν ἄνδρα πάντ' ἐπιστήμης πλέων ·
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτῃ ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι καίριον λέγει,
 μαθεῖν, σέ τ' αὖ τοῦδ' · εὖ γὰρ εἴρηται διπλᾶ. 725

ΚΡΕΩΝ.

οἱ τηλικοίδε καὶ διδαζόμεσθα δὴ
 φρονεῖν πρὸς ἀνδρὸς τηλικούδε τὴν φύσιν ;

ΑΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον · εἰ δ' ἐγὼ νέος,
 οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τᾶργα σκοπεῖν.

ΚΡΕΩΝ.

ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν. 730

ΑΙΜΩΝ.

οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακούς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιᾶδ' ἐπείληπται νόσῳ ;

ΑΙΜΩΝ.

οὗ φησι Θήβης τῆσδ' ὁμόπολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἔρεϊ ;

ΑΙΜΩΝ.

ὄρᾳς τόδ' ὥς εἴρηκας ὥς ἄγαν νέος ; 735

ΚΡΕΩΝ.

ἄλλῳ γὰρ ἢ 'μοι χρὴ γε τῆσδ' ἄρχειν χθονός ;

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατοῦντος ἢ πόλις νομίζεται ;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.

Κ Ρ Ε Ω Ν.

ὅδ', ὥς ἔοικε, τῇ γυναικὶ συμμαχεῖν.

740

Α Ι Μ Ω Ν.

εἵπερ γυνὴ σύ· σοῦ γὰρ οὖν προκήδομαι.

Κ Ρ Ε Ω Ν.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

Α Ι Μ Ω Ν.

οὐ γὰρ δίκαιά σ' ἑξαμαρτάνονθ' ὄρω.

Κ Ρ Ε Ω Ν.

ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων;

Α Ι Μ Ω Ν.

οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

745

Κ Ρ Ε Ω Ν.

ὦ μιαρὸν ἦθος καὶ γυναικὸς ὕστερον.

Α Ι Μ Ω Ν.

οὐτᾶν ἔλοις ἦσσω γε τῶν αἰσχυρῶν ἐμέ.

Κ Ρ Ε Ω Ν.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὅδε.

Α Ι Μ Ω Ν.

καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

Κ Ρ Ε Ω Ν.

ταύτην ποτ' οὐκ ἔσθ' ὥς ἔτι ζῶσαν γαμεῖς.

750

Α Ι Μ Ω Ν.

ἦδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινά.

Κ Ρ Ε Ω Ν.

ἦ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;

Α Ι Μ Ω Ν.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

Κ Ρ Ε Ω Ν.

κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.

Α Ι Μ Ω Ν.

εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὔφρονεῖν. 755

ΚΡΕΩΝ.

γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν ;

ΚΡΕΩΝ.

ἄληθες ; ἀλλ' οὐ, τόνδ' "Ολυμπον, ἴσθ' ὅτι
χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα
παρόντι θνήσκη πλησία τῷ νυμφίῳ. 760

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτὲ,
οὐθ' ἥδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ
τοῦμὸν προσόψει κρατ' ἐν ὀφθαλμοῖς ὄρων,
ὥς τοῖς θέλουνσι τῶν φίλων μαίνῃ ξυνών. 765

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς ·
νοῦς δ' ἐστὶ τηλικούτος ἀλγήσας βαρύς.

ΚΡΕΩΝ.

δράτω, φρονεῖτω μεῖζον ἢ κατ' ἄνδρ' ἰών ·
τὰ δ' οὖν κόρα τάδ' οὐκ ἀπαλλάξει μόρου.

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς ; 770

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγοῦσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν ;

ΚΡΕΩΝ.

ἄγων ἔρημος ἐνθ' ἂν ἦ βροτῶν στίβος
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,
φορβῆς τοσοῦτον ὥς ἄγος μόνον προθεῖς, 775
ὅπως μίασμα παῖς' ὑπεκφύγῃ πόλις.
κακεῖ τὸν "Αἰδην, ὃν μόνον σέβει θεῶν.

αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,
ἢ γινώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι
πόνος περισσός ἐστι τὰν "Αἰδου σέβειν.

780

Χ Ο Ρ Ο Σ.

"Ερως ἀνίκατε μάχαν,
"Ερως, ὃς ἐν κτήμασι πίπτεις,
ὃς ἐν μαλακαῖς παρειαῖς
νεάνιδος ἐννυχεύεις,
φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς· 785
καί σ' οὔτ' ἀθανάτων φύξιμος οὐδεὶς
οὔθ' ἀμερίων ἐπ' ἀνθρώ-
πων, ὃ δ' ἔχων μέμνηεν. 790
σὺ καὶ δικαίων ἀδίκους
φρένας παρασπᾷς ἐπὶ λώβα·
σὺ καὶ τόδε νεῖκος ἀνδρῶν
ξύναιμον ἔχεις ταράξας·
νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρον 795
νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς
θεσμῶν. ἄμαχος γὰρ ἐμπαί-
ζει θεὸς Ἀφροδίτα. 800
νῦν δ' ἤδη ἔγωγε καὶ τὸς θεσμῶν
ἔξω φέρομαι τάδ' ὁρῶν, ἴσχειν δ'
οὐκ ἔτι πηγὰς δύναιμαι δακρύων,
τὸν παγκοίταν ὅθ' ὁρῶ θάλαμον
τήνδ' Ἀντιγόνην ἀνύτουσαν. 805

ΑΝΤΙΓΟΝΗ.

ὁρᾷτ' ἔμ', ὦ γᾶς πατρίας πολῖται,
τὰν νεάταν ὁδὸν

781 — 790. = 791 — 800.

806 — 816. = 823 — 833.

στείχουσαν, νέατον δὲ φέγ-
 γος λεύσσουσαν ἀελίου,
 κοῦποτ' αὖθις· ἀλλὰ μ' ὁ παγ-
 κοίτας "Αἰδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτὰν, οὐθ' ὑμεναίων
 ἔγκληρον, οὔτ' ἐπινύμφειός
 πώ μέ τις ὕμνος ὕμ-
 νησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

810

815

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 ἐς τόδ' ἀπέρχει κεῦθος νεκύων,
 οὔτε φθινύσιν πληγεῖσα νόσοις
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ',
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνατῶν, Αἴδαν καταβήσει.

820

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι
 τὰν Φρυγίαν ξέναν
 Ταντάλου Σιπύλῳ πρὸς ἄκ-
 ρῳ, τὰν κισσὸς ὥς ἀτενῆς
 πετραία βλάστα δάμασεν,
 καὶ νιν ὄμβρῳ τακομέναν,
 ὥς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει
 τέγγει θ' ὑπ' ὀφρύσι παγκλαύτοις
 δειράδας· ἃ με δαί-
 μων ὁμοιοτάταν κατευνάζει.

825

830

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννῆς,

ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835
καίτοι φθιμένῳ τοῖς ἰσοθέοις
ἔγκληρα λαχεῖν μέγ' ἀκούσαι.

ΑΝΤΙΓΟΝΗ.

οἷμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων, 838
οὐκ οὐλομένην ὑβρίζεις, 840
ἀλλ' ἐπίφαντον ;
ὦ πόλις, ὦ πόλεως
πολυκτῆμονες ἄνδρες ·
ἰὼ Διρκαῖαι κρῆναι Θήβας τ'
εὐαρμάτου ἄλσος, ἔμπας 845
ξυμμάρτυρας ὑμμ' ἐπικτῶμαι,
οἷα φίλων ἀκλαντος, οἷοις νόμοις
πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφου ποταινίου ·
ἰὼ δύστανος, 850
[οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν]
μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

ΧΟΡΟΣ.

προβᾶσ' ἐπ' ἔσχατον θράσους
ὑψηλὸν ἐς Δίκας βάθρον
προσέπεσες, ὦ τέκνον, πολύ. 855
πατρῶον δ' ἐκτίνεις τιν' ἄθλον

ΑΝΤΙΓΟΝΗ.

ἔψανσας ἀλγεινοτάτας ἔμοι μερίμνας
πατρὸς τριπόλιστον οἶκτον,
τοῦ τε πρόπαντος
ἀμετέρου πότμου 860
κλεινοῖς Λαβδακίδαισιν.
ἰὼ ματρῶαι λέκτρων ἄται
κοιμήματά τ' αὐτογέννητ'

ἐμῷ πατρὶ δυσμόρου ματρὸς, 865
οἷων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν·
πρὸς οὗς ἀραῖος, ἄγαμος, ἅδ' ἐγὼ μέτοικος ἔρ-
χομαι.

ἰὼ δυσπότμων
κασίγνητε γάμων κυρήσας, 870
θανῶν ἔτ' οὔσαν κατήναρές με.

ΧΟΡΟΣ. ✠

σέβειν μὲν εὐσέβειά τις,
κράτος δ' ὅτῳ κράτος μέλει
παραβατὸν οὐδαμῇ πέλει,
σὲ δ' αὐτόγνωτος ὦλεσ' ὀργά. 875

ΑΝΤΙΓΟΝΗ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος,
ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδόν.
οὐκ ἔτι μοι τόδε λαμπάδος ἱρὸν ὄμμα
θέμις ὄρᾱν ταλαίνα· 880
τὸν δ' ἐμὸν πότμον ἀδάκρυτον οὐδεὶς φίλων στε-
νάζει.

ΚΡΕΩΝ.

ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν,
ὥς οὐδ' ἂν εἷς παύσαιτ' ἂν, εἰ χρεῖη λέγειν ;
οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ 885
τύμβῳ περιπτύξαντες, ὥς εἴρηκ' ἐγὼ,
ἄφρατε μόνην ἔρημον, εἴτε χρῆ θανεῖν
εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·
ἡμεῖς γὰρ ἄγνοι τοῦπὶ τήνδε τὴν κόρη·
μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 890

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
οἴκησις ἀείφρουρος, οἷ πορεύομαι

πρὸς τοὺς ἑμμαντῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Φερσέφασσ' ὀλωλότων·
 ὧν λαισθία ἔγω καὶ κάκιστα δὴ μακρῷ 895
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.
 ἔλθοῦσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἦξειν πατρὶ, προσφιλῆς δὲ σοὶ,
 μήτερ, φίλη δὲ σοὶ, κασίγνητον κάρα·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἔγω 900
 ἔλουσα κακόσμησα καπιτυμβίους
 χοὰς ἔδωκα· νῦν δὲ, Πολύνεικες, τὸ σὸν
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.
 καίτοι σ' ἔγω ἔτιμησα τοῖς φρονοῦσιν εὔ.
 οὐ γάρ ποτ' οὐτ' ἄν εἰ τέκνων μήτηρ ἔφυν 905
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βία πολιτῶν τόνδ' ἄν ἠρόμην πόνον.
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;
 πόσις μὲν ἄν μοι, κατθανόντος, ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτὸς, εἰ τοῦδ' ἠμπλακον, 910
 μητρὸς δ' ἐν "Αἰδου καὶ πατρὸς κεκευθότιν
 οὐκ ἔστι ἀδελφὸς ὅστις ἄν βλάστοι ποτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσασ' ἔγω
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἁμαρτάνειν
 καὶ δεινὰ τολμαῖν, ὧ κασίγνητον κάρα. 915
 καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν,
 ἄλεκτρον, ἀννύμεναιον, οὔτε του γάμου
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δύσμορος
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς· 920
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον εἰς θεοὺς ἔτι

βλέπειν ; τίν' αὐδᾶν ξυμμάχων ; ἐπεὶ γε δὴ
τὴν δυσσέβειαν εὐσεβοῦς' ἐκτησάμην.

ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ, 926
παθόντες ἂν ξυγγνοῖμεν ἡμαρτηκότες ·
εἰ δ' οἶδ' ἁμαρτάνουσι, μὴ πλείω κακὰ
πάθοιεν ἢ καὶ δρωσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ 930
ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν.

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
κλαύμαθ' ὑπάρξει βραδυτῆτος ὕπερ.

ΑΝΤΙΓΟΝΗ.

οἴμοι, θανάτου τοῦτ' ἐγγυτάτῳ
τοῦπος ἀφῖκται.

ΚΡΕΩΝ.

θαρσεῖν οὐδὲν παραμυθοῦμαι 935
μὴ οὐ τάδε ταύτῃ κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆς Θήβης ἄστυ πατρῶον
καὶ θεοὶ προγενεῖς,
ἄγομαι δὴ 'γὼ κούκ ἔτι μέλλω.
λεύσσετε, Θήβης οἱ κοιρανίδαι, 940
τὴν βασιληΐδα μούνην λοιπὴν,
οἷα πρὸς οἷων ἀνδρῶν πάσχω,
τὴν εὐσεβίαν σεβίσασα.

ΧΟΡΟΣ.

ἔτλα καὶ Δανάας οὐράνιον φῶς
ἀλλάξαι δέμας ἐν χαλκοδέτοις 945
αὐλαῖς · κρυπτομένα δ' ἐν

944 — 954. = 955 — 965.

τυμβήρει θαλάμῳ κατεζεύχθη ·
 καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους. 950
 ἀλλ' ἅ μοιριδία τις δύνασις δεινὰ ·
 οὐτ' ἄν νιν ὄλβος οὐτ' Ἔρης,
 οὐ πύργος, οὐχ ἀλίκτυποι
 κελαιναὶ νᾶες ἐκφύγοιεν.
 ζεύχθη δ' ὀξύχολος παῖς ὁ Δρύαντος, 955
 Ἡδωνῶν βασιλεὺς, κερτομίοις
 ὀργαῖς, ἐκ Διονύσου
 πετρώδει κατάφρακτος ἐν δεσμῷ.
 οὕτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις 960
 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναῖκας εὐνίον τε πῦρ,
 φιλαύλους τ' ἠρέθιζε Μούσας. 965
 παρὰ δὲ Κυανέων πελαγέων διδύμας ἄλως
 ἄκται Βοσπόριαι ἰδ' ὁ Θρηκῶν * * *
 Σαλμυδησὸς, ἔν' ἀγχίπολις Ἔρης 970
 δισσοῖσι Φινεῖδαις
 εἶδεν ἀρατὸν ἔλκος
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος
 ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλοις
 ἀραχθέντων ὑφ' αἵματηραῖς 975
 χεῖρεςσι καὶ κερκίδων ἀκμαῖσιν.
 κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν 977
 κλαῖον, ματρὸς ἔχοντες ἀνύμφευτον γονάν · 980
 ἅ δὲ σπέρμα μὲν ἀρχαιογόνων

ἄντας' Ἐρεχθεῖδᾶν,
 τηλεπόροις δ' ἐν ἄντροις
 τράφῃ θυέλλαισιν ἐν πατρώαις
 Βορεὰς ἄμιππος ὀρθόποδος ὑπὲρ πάγου 985
 θεῶν παῖς · ἀλλὰ κάπ' ἐκείνῃ
 Μοῖραι μακραίωνες ἔσχον, ὧ παῖ.

ΤΕΙΡΕΣΙΑΣ.

Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν
 δύ' ἐξ ἐνὸς βλέποντε, τοῖς τυφλοῖσι γὰρ
 αὕτη κέλευθος ἐκ προσηγητοῦ πέλει. 990

ΚΡΕΩΝ.

τί δ' ἔστιν, ὧ γεραιὲ Τειρεσία, νέον ;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω · καὶ σὺ τῷ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὖν πάρος γε σῆς ἀπεστάτουν φρενός.

ΤΕΙΡΕΣΙΑΣ.

τοιγὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα. 995

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν ; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

εἰς γὰρ παλαιὸν θαῖκον ὀρνιθοσκόπον

ἵζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμὴν, 1000

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἷστρω καὶ βεβαρβαρωμένῳ ·

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

ἔγνων · πτερῶν γὰρ ῥοῖδος οὐκ ἄσημος ἦν.

εὐθύς δὲ δείσας ἐμπύρων ἐγευόμην 1005
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων
 "Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ
 μυδῶσα κηκὶς μηρίων ἐτήκετο
 κᾶτυφε κᾶνέπτυε, καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρῥυεῖς 1010
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα.
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015
 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίπου γόνου.
 κᾶτ' οὐ δέχονται θυστάδας λιτὰς ἔτι
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020
 οὐδ' ὄρνις εὐσήμεους ἀπορῥοιβδεῖ βοὰς,
 ἀνδροφθόρου βεβρωῶτες αἵματος λίπος.
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ
 τοῖς πᾶσι κοινόν ἐστι τοῦξαμαρτάνειν·
 ἐπεὶ δ' ἀμάρτη, κεῖνος οὐκ ἔτ' ἔστ' ἀνὴρ 1025
 ἄβουλος οὐδ' ἄνολβος, ὅστις ἐς κακὸν
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει.
 ἀλλ' εἶκε τῷ θανόντι μηδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικτανεῖν ; 1030
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'
 ἥδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

Κ Ρ Ε Ω Ν.

ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ

τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς
 ἄπρακτος ὑμῖν εἰμι· τῶν ὑπαὶ γένους 1035
 ἐξημπόλημαι κακπεφόρτισμαι πάλαι.
 κερδαίνειτ', ἐμπολαῖτε τὸν πρὸς Σάρδεων
 ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν
 χρυσόν· τάφῳ δ' ἐκεῖνον οὐχὶ κρύψετε,
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040
 φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,
 οὐδ' ὥς μίασμα τοῦτο μὴ τρέσας ἐγὼ
 θάπτειν παρήσω κεῖνον. εὖ γὰρ οἶδ' ὅτι
 θεοὺς μιαίνειν οὔτις ἀνθρώπων σθένει.
 πίπτουσι δ', ὃ γεραῖε Τειρεσία, βροτῶν 1045
 χοῖ πολλὰ δεινοὶ πτώματ' αἴσχυρ', ὅταν λόγους
 αἰσχυροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται,

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

ΤΕΙΡΕΣΙΑΣ.

ὅσῳ κράτιστον κτημάτων εὐβουλία;

1050

ΚΡΕΩΝ.

ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς

ΚΡΕΩΝ.

οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλόργυρον γένος.

1055

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἄρ' οἴσθα ταγούς ὄντας ἄν λέγῃς λέγων ;

ΤΕΙΡΕΣΙΑΣ.

οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι.

1060

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πι κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὔτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.

ΚΡΕΩΝ.

ὥς μὴ, 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι

τροχοὺς ἀμιλλητῆρας ἡλίου τελῶν,

1065

ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἓνα

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,

ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,

ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας.

ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν

1070

ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.

ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω

θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.

τούτων σε λωβητῆρες ὑστεροφθόροι

λοχῶσιν "Αἰδου καὶ θεῶν Ἑρινύες,

1075

ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.

καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος

λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβή,

ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις 1080
 ὅσων σπαράγματ' ἢ κύνες καθήγισαν,
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνὸς, φέρων
 ἀνόσιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.
 τοιαῦτα σοῦ, λυπεῖς γὰρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085
 βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γνῶ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἢ νῦν φέρει. 1090

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μὴ πῶ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἔγνωκα καὐτὸς καὶ ταράσσομαι φρένας. 1095
 τό τ' εἰκάθειν γὰρ δεινόν· ἀντιστάντα δὲ
 ἄτῃ πατάξαι θυμὸν ἐν δεινῷ πάρα.

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοικέως Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν ; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης 1100
 ἄνεις· κτίσον δὲ τῷ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς καὶ δοκεῖς παρεικάθειν ;

Χ Ο Ρ Ο Σ.

ὅσον γ', ἄναξ, τάχιστα. συντέμνουσι γὰρ
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.

Κ Ρ Ε Ω Ν.

οἷμοι · μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105
τὸ δρᾶν · ἀνάγκη δ' οὐχὶ δυσμαχητέον.

Χ Ο Ρ Ο Σ.

δρᾶ νυν τάδ' ἐλθὼν μῆδ' ἐπ' ἄλλοισιν τρέπε.

Κ Ρ Ε Ω Ν.

ᾧδ' ὥς ἔχω στείχοιμ' ἄν · ἴτ' ἴτ' ὀπάονες
οἷ τ' ὄντες οἷ τ' ἀπόντες, ἀξίνας χερσὶν
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον. 1110
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔδησα, καὶ παρῶν ἐκλύσομαι.
δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους
ἄριστον ἢ σώζοντα τὸν βίον τελεῖν.

Χ Ο Ρ Ο Σ.

πολυᾶννυμε, Καδμεΐας Νύμφας ἄγαλμα, 1115
καὶ Διὸς βαρυδρεμέτα
γένος, κλυτὰν ὅς ἀμφέπει
Ἰταλίαν, μέδεις δὲ
παγκοίνοις Ἐλευσινίας 1120
Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν
ὁ μητρόπολιν Θήβαν
ναιετῶν παρ' ὑγρῶν
Ἰσμηνοῦ ρεΐθρων, ἀγρίου τ'
ἐπὶ σπορᾷ δράκοντος · 1125
σὲ δ' ὑπὲρ διλόφοιο πέτρας στέροψ ὅπως
λιγνὺς, ἔνθα Κωρύκiai

Νύμφαι στίχουσι Βακχίδες,
 Κασταλίας τε νᾶμα · 1130
 καί σε Νυσαίων ὀρέων
 κισσήρεις ὄχθαι, χλωρά τ' ἄκτᾶ
 πολύσταφυλος πέμπει
 ἄμβρότων ἐπέων
 εὐαζόντων Θηβαΐας 1135
 ἐπισκοποῦντ' ἀγνιάς ·
 τὰν ἐκ πασᾶν τιμᾶς
 ὑπερτάταν πόλεων
 ματρὶ σὺν κεραυνία ·
 καὶ νῦν, ὥς βιαίας 1140
 ἔχεται πάνδημος *
 πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδί Παρνησίαν
 ὑπὲρ κλιτὺν, ἥ στονόεντα πορθμόν. 1145
 ἰὼ πῦρ πνειόντων
 χοράγ' ἄστρον, νυχίων
 φθεγμάτων ἐπίσκοπε,
 παῖ Ζηνὸς γένεθλον,
 προφάνηθι Ναξίαις 1150
 σαῖς ἅμα περιπόλοις
 Θυίαισιν, αἶ σε μαινόμεναι πάννυχoi
 χορεύουσι, τὸν ταμίαν Ἰακχον.

ΑΓΓΕΛΟΣ.

Κάδμον πάροιχοι καὶ δόμων Ἀμφίονος, 1155
 οὐκ ἔσθ' ὅποιον στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμ' ἂν οὔτε μεμψαίμην ποτέ.
 τύχη γὰρ ὀρθοῖ καὶ τύχη καταρῥέπει

1137 — 1145. = 1146 — 1154.

τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἰεὶ·
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς. 1160
 Κρέων γὰρ ἦν ζηλωτὸς, ὥς ἐμοὶ, ποτὲ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 εὐθυνε, θάλλων εὐγενεῖ τέκνων σπορᾷ·
 καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἡδονὰς 1165
 ὅταν προδῶσιν ἄνδρες, οὐ τίθημι' ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῆ τύραννον σχῆμι' ἔχων· ἐὰν δ' ἀπῆ
 τούτων τὸ χαίρειν, τᾷλλ' ἐγὼ καπνοῦ σκιᾶς 1170
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

Χ Ο Ρ Ο Σ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἦκεις φέρων ;

Α Γ Γ Ε Λ Ο Σ.

τεθναῖσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.

Χ Ο Ρ Ο Σ.

καὶ τίς φονεύει ; τίς δ' ὁ κείμενος ; λέγε.

Α Γ Γ Ε Λ Ο Σ.

Αἴμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

Χ Ο Ρ Ο Σ.

πότερα πατρώας, ἢ πρὸς οἰκείας χερὸς ;

Α Γ Γ Ε Λ Ο Σ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

Χ Ο Ρ Ο Σ.

ὦ μάντι, τοῦπος ὥς ἄρ' ὀρθὸν ἦνυσας.

Α Γ Γ Ε Λ Ο Σ.

ὥς ὦδ' ἐχόντων τᾷλλα βουλεύειν πάρα.

Χ Ο Ρ Ο Σ.

καὶ μὴν ὄρῳ τάλαιναν Εὐρυδίκην ὁμοῦ 1180

δάμαρτα τὴν Κρέοντος · ἐκ δὲ δωμάτων
ἦτοι κλύουσα παιδὸς ἢ τύχη πάρα.

ΕΤΡΤΔΙΚΗ. †

ὦ πάντες ἄστοι, τῶν λόγων ἐπηρεσθόμην
πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς
ὅπως ἰκοίμην εὐγμάτων προσήγορος. 1185

καὶ τυγχάνω τε κληῖθρ' ἀνασπαστοῦ πύλης
χαλῶσα καί με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων · ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.
ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε · 1190
κακῶν γὰρ οὐκ ἄπειρος οὔσ' ἀκούσομαι.

ΑΓΓΕΛΟΣ.

ἐγὼ, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
κοῦδέν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθάσσοιμ' ἂν ὦν ἐς ὕστερον
ψεῦσται φανούμεθ' ; ὀρθὸν ἀλήθει' αἰέ. 1195

ἐγὼ δὲ σῶ ποδαγὸς ἐσπόμεν πόντι
πεδῖον ἐπ' ἄκρον, ἔνθ' ἔκειτο νηλεὲς
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι ·
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν
Πλούτωνά τ' ὀργὰς εὐμενεῖς κατασχεθεῖν, 1200

λούσαντες ἄγνὸν λουτρὸν, ἐν νεοσπάσιν
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθομεν,
καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς
χώσαντες αὖθις πρὸς λιθόστρωτον κόρης
νυμφεῖον "Αἰδου κοῖλον εἰσεβαίνομεν. 1205

φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων
κλύει τις ἀχτέριστον ἀμφὶ παστάδα,
καὶ δεσπότη Κρέοντι σημαίνει μολών ·

τῷ δ' ἀθλίας ἄσημα περιβαίνει βοῆς
 ἔρποντι μᾶλλον ἄσσον, οἰμώξας δ' ἔπος 1210
 ἴησι δυσθρήνητον· ὦ τάλας ἐγὼ,
 ἄρ' εἰμὶ μάντις ; ἄρα δυστυχεστάτην
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν ;
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,
 ἴτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ 1215
 ἀθρήσαθ', ἄρμον χώματος λιθοσπαδῇ
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος
 φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.
 τάδ' ἐξ ἀθύμου δεσπότης κελεύσασιν
 ἡθροῦμεν· ἐν δὲ λισσθίῳ τυμβεύματι 1220
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,
 βρόχῳ μιτῶδει σινδόνης καθημμένην,
 τὸν δ' ἀμφὶ μέσση περιπετῇ προσκείμενον,
 εὐνῆς ἀποιμώζοντα τῆς κάτω φθορὰν
 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος 1225
 ὁ δ' ὥς ὄρᾳ σφε, στυγνὸν οἰμώξας ἔσω
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·
 ὦ τλῆμον, οἷον ἔργον εἴργασαι· τίνα
 νοῦν ἔσχες ; ἐν τῷ ξυμφορᾶς διεφθάρης ;
 ἔξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,
 πτύσας προσώπῳ κοῦδὲν ἀντειπὼν ξίφους
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένου
 πατρὸς φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεὶς 1235
 ἤρρισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν' ἔτ' ἔμφρων παρθένω προσπτύσσεται·
 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει πνοήν

λευκῇ παρειᾷ φοινίου σταλάγματος.
 κεῖται δὲ νεκρὸς περὶ νεκρῶ, τὰ νυμφικὰ
 τέλη λαχὼν δείλαιος εἶν "Αἰδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν
 ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

1240

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας ; ἡ γυνὴ πάλιν
 φρούδη, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

1245

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν. δὲ βόσκομαι,
 ἄχῃ τέκνου κλύουσας ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγης ἔσω
 δμωαῖς προθήσειν πένθος οἰκεῖον στένειν.
 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἁμαρτάνειν.

1250

ΧΟΡΟΣ.

οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατάσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη,
 δόμους παραστείχοντες. εὖ γὰρ οὖν λέγεις.
 καὶ τῆς ἄγαν γάρ ἐστί που σιγῆς βάρος.

1255

ΧΟΡΟΣ.

καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει
 μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
 εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
 ἄτην, ἀλλ' αὐτὸς ἁμαρτῶν.

1260

ΚΡΕΩΝ.

ἰὼ φρενῶν δυσφρόνων ἁμαρτήματα
 στερεὰ θανατόεντ'.

1261 — 1277. = 1284 — 1300.

ὦ κτανόντας τε καὶ
 θανόντας βλέποντες ἐμφυλίου.
 ὦμοι ἐμῶν ἄνολθα βουλευμάτων.
 ἰὼ παῖ, νέος νέῳ ξὺν μόρῳ,
 αἰαῖ αἰαῖ,
 ἔθανες, ἀπελύθης,
 ἔμαῖς οὐδὲ σαῖσι δυσβουλίαις.

1265

Χ Ο Ρ Ο Σ.

οἴμ' ὥς ἔοικας ὄψε τὴν δίκην ἰδεῖν.

1270

Κ Ρ Ε Ω Ν.

οἴμοι,
 ἔχω μαθὼν δείλαιος· ἐν δ' ἐμῷ κάρᾳ
 θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων
 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,
 οἴμοι λακπάτητον ἀντρέπων χαράν.
 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

1275

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὥς ἔχων τε καὶ κεκτημένος,
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
 ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

1278

1280

Κ Ρ Ε Ω Ν.

τί δ' ἔστιν αὖ κἀκίον ἢ κακῶν ἔτι ;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

Κ Ρ Ε Ω Ν.

ἰὼ ἰὼ δυσκάθατος "Αἰδου λιμὴν·

1284

τί μ' ἄρα τί μ' ὀλέκεις,

1285

ὦ κακάγγελτά μοι
 προπέμψας ἄχῃ, τίνα θροεῖς λόγον ;
 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.

τί φῆς, τίνα λέγεις νέον μοι λόγον ;

αἰαῖ αἰαῖ,

1290

σφάγιον ἐπ' ὀλέθρῳ

γυναικεῖον ἀμφικεῖσθαι μόρον ;

ΧΟΡΟΣ.

ὄρᾱν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

ΚΡΕΩΝ.

οἴμοι,

κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.

1295

τίς ἄρα, τίς με πότμος ἔτι περιμένει ;

ἔχω μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,

τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.

φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνον.

1300

ΕΞΑΓΓΕΛΟΣ.

ἦ δ' ὀξύθηκτος ἦδε βωμία πέριξ

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος,

αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς

πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

ΚΡΕΩΝ.

αἰαῖ αἰαῖ,

ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν

ἔπαισέν τις ἀμφιθήκτῳ ξίφει ;

δείλαιος ἐγὼ, φεῦ φεῦ,

1310

δειλαία δὲ συγκέκραμαι δύα.

ΕΞΑΓΓΕΛΟΣ.

ὥς αἰτίαν γε τῶνδε κακείνων ἔχων

πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποιῶ δὲ καπέλύσατ' ἐν φοναῖς τρόπῳ ;

1306 — 1311. = 1328 — 1333.

ΕΞΑΓΓΕΛΟΣ.

παίσασ' ὑφ' ἧπαρ αὐτόχειρ αὐτήν, ὅπως 1315
 παιδὸς τόδ' ἦσθαι ὀξυκώκυτον πάθος.

ΚΡΕΩΝ.

ῥῆμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γάρ σ' ἐγὼ σ' ἔκανον, ὦ μέλεος,
 ἐγὼ, φάμ' ἔτυμον. ἰὼ πρόσπολοι, 1320
 ἄγετέ μ' ὅτι τάχιστ', ἄγετέ μ' ἐκποδῶν,
 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1325

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς ·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

ΚΡΕΩΝ.

ἴτω ἴτω,
 φανήτω μόρων ὁ κάλλιστ' ἐμῶν 1329
 ἐμοὶ τερμίαν ἄγων ἀμέραν
 ὕπατος · ἴτω ἴτω,
 ὅπως μηκέτ' ἄμαρ ἄλλ' εἰσίδω. 1333

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρὴ
 πράσσειν. μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν. 1335

ΚΡΕΩΝ.

ἀλλ' ὦν ἐρῶμεν, ταῦτα συγκατηυξάμην.

ΧΟΡΟΣ.

μή νυν προσεύχου μηδέν · ὥς πεπρωμένης
 οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγὴ.

ΚΡΕΩΝ.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδῶν,
 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν κάκτανον, 1340

1317 — 1325. = 1339 — 1346.

ΑΝΤΙΓΟΝΗ.

σέ τ' αὐτάν. ὦμοι μέλεος, οὐδ' ἔχω
ὅπα πρὸς πότερον ἴδω [πᾶ καὶ θῶ]· πάντα γὰρ
λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατί μοι 1345
πότμος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας·
πρῶτον ὑπάρχει· χρηὴ δὲ τά γ' ἐς θεοὺς
μηδὲν ἄσεπτεῖν· μεγάλοι δὲ λόγοι 1350
μεγάλας πληγὰς τῶν ὑπεραύχων
ἀποτίσαντες
γῆρα τὸ φρονεῖν ἐδίδαξαν.

ARRANGEMENTS AND DIVISIONS OF THE DRAMA ACCORDING TO BOECKH.

THE scene is laid before Creon's palace. The time of beginning the action is early morning, — perhaps dawn. The Chorus, fifteen in number, are chief men of Thebes, assembled at the summons of Creon to hear his edict. There are never more than three actors on the scene at once. The drama may be divided into thirteen parts, and the choral songs are introduced where the action stands still, to afford time for what is next to happen. 1. Prologue. 1–99. Antigone and Ismene come upon the scene, or are already there at the opening, and are alone. They withdraw. 2. Parodus. 100–161. The Chorus, arriving not long after sunrise, utter their words with song and dance. In 155–161, the approach of the king is announced. “The anapæsts, in which new characters are introduced, were pronounced only by the Coryphæus, and seem to have been accompanied by a march-like movement of the Chorus, which on the entrance of a character naturally put itself into motion.” 3. First Epeisodion. 162–331. Creon appears on the scene first, then the guard. Both retire. 4. Stasimum, with the anapæsts, declaring Antigone's approach. 332–383. “It is certain that the Chorus stands still during the Stasima.” 5. Second Epeisodion. 384–581. Creon comes back out of his house, and the guard appears again with Antigone in charge. The guard retires. (444.) Ismene, proclaimed by the Chorus, enters. (526.) She and her sister are conveyed into the house. It is past midday when the guard appears. (416.) 6. Second Stasimum with anapæsts announcing Hæmon's approach. 582–630. The king remains on the stage during this ode.

7. Third Epeisodion. 631–780. Hæmon departs before the close of this part, and Creon at the end goes into the house to make preparations for Antigone's death. 8. Third Stasimum, with anapæsts announcing Antigone's appearance from within on her way to death. 781–805. 9. Fourth Epeisodion. 806–943. At first Antigone sings in lyric strains from the scene, and the Chorus responds. This is the first Kommos. (See Munk's *Metres*, p. 314. *Dict. of Antiq.*, voce *Tragædia*.) Then Creon appears, and Antigone is led away to die. This part closes with an anapæstic dialogue. "The small parts pertaining to the Chorus, or at least those in anapæsts, are delivered only by single persons." 10. Fourth Stasimum. 944–987. Creon remains through this ode on the scene. Antigone at first (949) is not out of sight, but at the close must be regarded as addressed in her absence. (987.) 11. Fifth Epeisodion. 988–1114. Teiresias withdraws during this part, and Creon with his servants at the close of it. 12. An Ode. 1115–1154. This ode, being a prayer to Bacchus, was according to Boeckh attended with dancing near his altar. The subject and the rhythm show this. The ode in *Trachiniæ* (205–224) is similar to this, and was attended with dancing, as the Scholiast there remarks. 13. Exodus. This consists of two parts. A messenger from abroad announces the catastrophe, and Eurydice appears from within to hear the tidings. Alarmed at the manner of her departure, the messenger follows her to the house. 1155–1256. After a proclamation by the Chorus (1257–1260) of Creon's approach with the corpse of his son, occurs the second Kommos; in which Creon utters his laments from the scene, interrupted by the Chorus. During this Kommos, also, a messenger from within announces the death of Eurydice, and her body is brought into view. 1261–1346. With the closing anapæsts (1347–1353) the Chorus probably puts itself into motion for the purpose of marching out of the spectator's view.

NOTES.

ON THE ARGUMENTS.

Arg. 1, line 11. *ἐαυτὸν ἐπισφάζει τῇ κόρῃ, slays himself by, or near the maiden.* Comp. Eurip. Hec. 505, *ἐμὲ ἐπισφάξαι τάφῳ.* So perhaps Dion. Cass. 64, *sub fin.* at Otho's funeral, *τινὲς αὐτοὺς ἐπέσφαξαν αὐτῷ, i. e. juxta rogum interfecere se* (Tac. Hist. 2. 49).

Arg. 2. The Argument bears the name of Aristophanes of Byzantium, a celebrated grammarian and critic of Alexandria, who flourished under the Ptolemies Philadelphus and Euergetes (B. C. 285 – 222).

Line 6. *καλλίστων.* In an epigram by Dioscorides, a statue on the grave of Sophocles is asked by a wayfaring man, what mourning mask is in its hand. It replies,

*εἴτε σοι Ἀντιγόνην εἰπεῖν φίλον οὐκ ἂν ἁμάρτοις,
εἴτε καὶ Ἥλέκτραν · ἀμφότεραι γὰρ ἄκρον.*

Line 8. *Ἴων.* The same Ion who is mentioned in the Preface. He wrote elegies and dithyrambic odes, tragedies, historical works, and a philosophical treatise. — *καταπρησθῆναι.* This word Dindorf has introduced instead of the unmeaning *καταπροισθῆναι.*

Line 10. Mimnermus the elegiac poet.

Line 14. This play of Euripides is lost. The catastrophe shows that there was little of the tragic in it.

Line 22. It is asserted by a Greek biographer of Sopho-

cles, (in Brunck's Sophocles,) that the poet died of joy in consequence of having gained a victory in representing the Antigone. This writer reports another story also ; that in reading the Antigone the poet came to a long sentence, toward the close of the piece, which had no pause in it ; and that his exertion in pronouncing it took away his breath and his life together. The first of these stories is plainly untrue, for he lived long after the Antigone was acted.

Line 23. *εὐδοκμήσαντα*. The Athenians long afterward took pleasure in listening to this play. Demosthenes says (De Fals. Leg. § 246, Bekk.) that it was often acted by two eminent actors of his time, under whom Æschines played the part of Creon. — *διδασκαλία*. As the poet taught his actors and choruses, this word, denoting that act, came to mean the *exhibition* of the play.

24. The sense is, that, on the list of plays attributed to our poet, the Antigone was the thirty-second. It is probable, but not certain, that this list followed the order of time.

ON THE PLAY.

1. *κοινόν*, of the same race, *συγγενές*. Comp. *αἵματος κοινοῦ*, 202 ; *κοινῶν παίδων*, children allied by blood, Œd. Rex 261. — *αὐτάδελφον*, sprung from the same parents, but sometimes spoken of one who has only the same father or mother : thus Apollo calls Mercury *αὐτάδελφον αἶμα*, Æsch. Furies 89, although their mothers were different. This word may possibly be a term of affection here, like *own brother* or *sister* in English, and so 503, 696. — *Ἰσμήνης κάρα* = *Ἰσμήνη*, a common periphrase in Sophocles. Comp. Œd. Rex 40, 1235 ; *κασίγνητον κάρα*, *infra* 899 ; and Electr. 1164.

2, 3. *ἀρ' οἷσθ' ὄτι*. The only reading known to the Scho-

lasts is $\delta \tau\iota$. This could be admitted with the explanation that the two interrogatives $\delta \tau\iota$ and $\delta\pi\omicron\iota\omicron\nu$ stand side by side. Comp. 1342, Alcest. 211. *Do you know what evil of what sort?* i. e. any evil of any sort which. But, with nearly all modern editors, I have given $\delta\tau\iota$ in this edition. The construction is to be explained on the ground that the author, in finishing his sentence, disregards $\delta\tau\iota$, writing $\delta\pi\omicron\iota\omicron\nu$ as if it immediately followed $\omicron\iota\sigma\theta\alpha$. Comp. $\mathcal{C}\mathcal{E}\mathcal{D}$. R. 1401, $\delta\rho\acute{\alpha} \mu\omicron\nu \mu\acute{\epsilon}\mu\eta\eta\sigma\theta' \delta\tau\iota \mid \omicron\iota' \xi\rho\gamma\alpha \delta\rho\acute{\alpha}\sigma\alpha\varsigma \upsilon\mu\acute{\iota}\nu, \epsilon\iota\tau\alpha \delta\epsilon\upsilon\rho' \iota\omega\nu \mid \delta\pi\omicron\iota'$ $\xi\pi\rho\alpha\sigma\sigma\omicron\nu \alpha\delta\theta\iota\varsigma$; Comp. also the use of $\delta\tau\iota$ between a verb and its infinitive, which is put by a change of construction for a finite verb, as if no $\delta\tau\iota$ had preceded. Kühner, largest Gr. § 771. 5. The sense is, *Do you know what sort of evils arising from $\mathcal{C}\mathcal{E}\mathcal{D}\iota\pi\upsilon\varsigma$ Zeus is not bringing to pass?* Others explain $\delta\pi\omicron\iota\omicron\nu \omicron\upsilon\chi\lambda\iota$ after the analogy of such interrogative phrases as $\tau\acute{\iota} \omicron\upsilon \delta\rho\omega\nu$, *doing what not*, i. e. every thing. So Boeckh. But a decisive objection to this view is, that we have not $\pi\omicron\iota\omicron\nu$, but $\delta\pi\omicron\iota\omicron\nu$, which cannot stand, as some have asserted, in the place of the direct interrogative. — $\nu\hat{\eta}\nu \zeta\acute{\omega}\sigma\alpha\iota\nu$ are genitives absolute.

4. $\acute{\alpha}\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$. Just the opposite of the obvious sense of these words is needed. Most interpreters have regarded $\acute{\alpha}\tau\eta\varsigma$ as a corrupt word, but the emendations are not satisfactory. Coray proposes $\acute{\alpha}\gamma\eta\varsigma$, i. e. $\zeta\eta\lambda\omicron\nu \acute{\alpha}\tau\epsilon\rho = \acute{\alpha}\zeta\eta\lambda\omicron\nu$, which is tame. Boeckh makes the clause parenthetic, giving to $\acute{\alpha}\tau\epsilon\rho$ the sense of *apart from, to say nothing of*, which its synonymes $\acute{\alpha}\nu\epsilon\upsilon, \chi\omega\rho\iota\varsigma$ sometimes take. $\omicron\upsilon\tau\epsilon$ on this supposition is repeated after the parenthesis. The sense thus elicited is not good. Why should Antigone not speak of the $\acute{\alpha}\tau\eta$ of the race. Perhaps it is hardly necessary to add Dindorf's explanation: "*id est $\omicron\upsilon\tau'$ $\omicron\upsilon\kappa \acute{\alpha}\tau\eta\varsigma \acute{\alpha}\tau\epsilon\rho$, negatione ex præcedente $\omicron\upsilon\delta\acute{\epsilon}\nu$ repetenda. Quæ est negligentior orationis conformatio, sed quæ nihil reprehensionis habeat in tanta perspicuitate sententiæ.*"

6. $\kappa\alpha\kappa\hat{\omega}\nu$ is used partitively; = $\acute{\epsilon}\nu \kappa\alpha\kappa\hat{\omega}\nu$, *as one of or*

among our calamities. Comp. Matthiæ, § 323. — οὐκ is a repetition of οὐ, v. 5, in order to give greater strength to the negation. It is rare that *the same* negative is thus repeated in *the same* clause.

7. τί τοῦτο. Comp. Alcest. 106. — πανδήμῳ πόλει = πάσῃ τῇ πόλει. See Alcest. 428.

9. ἔχεις τι, *are you possessed of, do you know any thing?* Comp. Alcest. 51.

10. τῶν ἐχθρῶν follows στείχοντα. The sense is, *evils proceeding from our enemies to our friends*, i. e. to Polynices. But others join τῶν ἐχθρῶν κακά, *evils belonging to our enemies*, or such as they experience (viz. to lie unburied).

11 – 14. In the first four lines of this speech, Ismene says that she has had no news, good or bad, *of their friends* since their brother's death; in the last three, that she has heard *nothing whatever* since the flight of the Argive army. φίλων, in v. 11, refers to τοὺς φίλους in v. 10, and v. 15 – 17 perhaps to τῶν ἐχθρῶν of the same verse, which Ismene would naturally understand of the *Argives*, although said of *Creon*. — μῦθος φίλων, *word or news about friends*. Schaefer cites Ajax 221, οἷαν ἐδήλωσας ἀνδρὸς αἰθιπος ἀγγελίαν, *what a message thou hast told me concerning the fiery man*. — μιᾷ ἡμέρᾳ διπλῇ χειρὶ. Such verbal antitheses are common in the tragic poets. Comp. 55, 75, 170; Œd. Rex 1. For the antithetical repetition of the same word, see note on v. 1266.

18. ἤδη. The MSS. all have ἤδειν, but the Scholiast, by his note ἀντὶ τοῦ ἤδεα, shows that he read ἤδη; for he would not have explained the more common ἤδειν. It is hard to say whether ἤδη and ἤδειν were both in use in the earlier Attic, or whether the latter is to be ascribed to copyists.

19. ἐξέπεμπόν σε. *I sent for you to come out*. A sense which the middle has, Œd. Rex 951. So ἔστειλα, v. 165, is used in the sense *I sent for*, which ἐστείλάμην has Œd. Rex. 434. Comp. Philoct. 60.

20. *δηλοῖς* construed with a participle, as in v. 242. Comp. 471. For *δείκνυμι*, a word of similar sense taking the same construction, comp. Alcest. 154. — *καλχαίνουσα*. This verb, from *κάλχη*, *myrex*, *purple color*, like *πορφύρω* connected with *πορφύρα*, denotes *to be anxious, to revolve anxiously*, and takes the constructions of the kindred word *μεριμνάω*, viz. an accusative, or a case with a preposition (Eurip. Heracl. 40.) — *τι ἔπος*, *something to be told*, some news.

21. *τὸ κασιγνήτῳ*. This is an instance of a whole agreeing *in case* with its parts, *τὸν μὲν, τὸν δέ*, instead of being put in *the genitive* after them; a sort of apposition not uncommon in Greek. Comp. Mt. § 289. 8, § 319. — *τάφου* is the genitive *in respect of* which the verbs are taken. Mt. § 338.

22. *προτίσας ἔχει*. Of this circumlocutory perfect other examples occur, vv. 32, 77, 180, 192, 794, perhaps 1058, 1272, in all of which the participle is in the aorist. The perf. participle is also used in this formula with *ἔχω*.

24. Supply *αὐτῷ* with *χρησθείς*. *Eteocles he has buried, as they say, treating him according to righteous justice and law*. *δίκη* is called *δικαία*, because the decree against Polynices also might be called *δίκη*, but yet was very far from being *δικαία*, while it was according to law and justice for Creon to inter the deceased as the next of kin. *χρησθείς* is the passive and very rare aor. particip. of *χράσμαι*, for *χρησάμενος*, of which but one other example has been found (in Demosth. c. Midiam, p. 519, *sub fin.*, ed. Reiske), and that an uncertain one. It is perhaps one of those rare or old forms, of which Sophocles is fond. This is Boeckh's explanation; others have been attempted with less success. The text may be corrupt.

25. *νεκροῖς* is the dative of the persons *in whose opinion* he was *ἐντιμος*. Comp. 904. *ἐντιμον* itself shows the result of *ἐκρυσσε*. He buried him, and thus caused him to have

that honor which was withheld from the shade of an unburied person. Comp. σαφῆ προκηρύξοντα, 34.

29. Here πάντας, implied in τινά, is to be supplied. So ἀπαυδῶ, Œd. Rex 236, implies αὐδῶ, 241, and ἔξεστί τινά, 817, implies χρή πάντας, 819.

30. εἰσορῶσι πρὸς χάριν βορᾶς, *looking on it for the sake of food*.

32. λέγω γὰρ καμέ. This clause finely lays open the soul of Antigone. She is indignant that Creon should have thought of giving even to her, the sister of Polynices, such a command.

33. τοῖσι μὴ εἰδόσιν. The MSS. give τοῖς μὴ εἰδόσιν, in which there is an inadmissible hiatus. Brunck proposed μὴ οὐκ εἰδόσιν. But this means, *unless to those who know it*, and μὴ οὐκ can only stand after a negative clause, or at least one containing a negative idea. Schaefer proposed τοῖς οὐκ εἰδόσιν. But this seems to imply, that some *actually did not know*, whereas the text, which follows the emendation of Heath and Hermann (τοῖσι for τοῖς), means *such as do not know*, if any such there are. μὴ εἰ— are pronounced as one syllable.

35. ὥς παρ' οὐδέν, *as of no account, as a mere trifle*. So 466, παρ' οὐδέν ἄλγος, *a grief amounting to nothing*; Electr. 1327, παρ' οὐδέν τοῦ βίου κήδεσθε, *do you regard life as of no value?* Œd. Rex 982, ἀλλὰ ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι, *but he to whom these things are as nothing*. So in the phrases παρ' οὐδέν τίθεμαι, ἡγοῦμαι, which explain the origin of the idiom. See other examples in Blomfield's gloss on Æsch. Agam. 221.

36. Supply τούτῳ, contained in ὅς ἄν. — δημόλευστον, *by public stoning*. For the force of this compound, comp. v. 1022.

39. εἰ τάδ' ἐν τούτοις, *if these things are in this state*, i. e. if Creon has issued such an edict.

40. The MSS. give θάπτουσα here, but a Scholiast men-

tions the reading 'φάπτουσα (*ἐφάπτουσα, tying up*), which also appears as a correction in one MS., and in the judgment of nearly all recent editors deserves the preference. The sense is difficult. The notions of tying and untying are contrasted similarly in Ajax 1316, ἀναξ Ὀδυσσεῦ, καιρὸν ἴσθ' ἐληλυθώς, | εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρει, i. e. *Know that thou hast come at the right time, if thou art here to aid not in tying the knot (in increasing the strife, or adding to the difficulty) but in loosing it.* Boeckh cites other passages of a proverbial kind, where these verbs are used, as ἄμμα λύειν, *to solve a difficulty.* He thinks that λύουσα here means *trying to undo* what Creon had done, — as by interceding with him, and ἐφάπτουσα *taking hold* of the difficulty actively with Antigone. The passage can be rendered; *But what advantage can I get (of what use can I be) by tying or untying.* For πλεόν, *advantage*, see Alcest. 72. For προσθέσθαι, *add to one's self, get, gain*, comp. προσθέσθαι χάριν, Œd. Col. 767; προσθεῖναι βλάβην αὐτῷ, Soph. Creus. frag. Hermann reads here λούουσα ἢ θάπτουσα, *by washing or burying*, and to this Ellendt in his Lexicon Sophocl. still inclines.

42. Supply συμπονήσω καὶ συνεργάσωμαι with κινδύνευμα.

43. ξὺν τῇδε χερὶ, *with my hand, me.*

44. ἀπόρρητον is in apposition with θάπτειν, *a thing forbidden* to the city.

45. καὶ τὸν σόν. If the sense were *him who is both my and thy brother*, σόν could not take the article. The repetition of τὸν changes the sense by separating the ideas contained in ἐμὸν and σόν. Render, *I mean to bury at least my brother, and yours, if you do not consent to do it*, i. e. I mean to do my part at all events in burying our brother, and to do your part, if you will not. Thus, though the same person is meant by τὸν ἐμὸν and τὸν σόν, yet he is viewed in his relation to each of the sisters apart.

48. The sense is, *But it is not his part to shut me out*

from *what is mine* (to deprive me of my right to bury a brother). μέτεστι denoting *it is the part of*, (it belongs to,) or *is right for*, is followed by an infinitive (comp. Electr. 536), or by a genitive (v. 1072) of the thing belonging to the person put in the dative. Ellendt considers τῶν ἐμῶν as masculine, *my friends*, Polynices.

50 – 52. ἀπώλετο, *ruined himself*, though living. — αὐτοφώρων, he brought his own incest and murder of his father to light, as may be seen in Œd. Rex. — αὐτουργῶ = ἐαυτοῦ. See Matthiæ's observation cited in the note on Alcest. 428.

53. διπλοῦν ἔπος, Schol. διπλοῦν ὄνομα ἔχουσα.

56. αὐτὸς in composition is sometimes reflexive, and like ἐαυτῶν adopts the meaning of ἀλλήλων, as here.

57. The sense is, *They wrought a common or mutual death upon one another with their hands*. ἐπ' ἀλλήλων is used instead of the simple dative. Comp. 789, Eurip. Medea 629, ed. Porson, and his note.

59. νόμου βία, *invita lege*. Comp. βία πολιτῶν, 79, 907.

61. Here τοῦτο μὲν has ἔπειτα δ' answering to it instead of τοῦτο δέ. So εἶτα, δέ alone, τοῦτ' ἄλλο, Œd. Rex 605, τοῦτ' αὖθις, *infra* 167, succeed τοῦτο μὲν. *Erfurdt*.

62 – 64. ὥς πρὸς ἄνδρας οὐ μαχουμένα, *as not about to contend with men*, i. e. as feeling that we should not contend with men. Comp. Electr. 997. — οὔνεκα may be *that*, or *because*. In the first case ἀκούειν denotes the result, = ὥστε ἀκούειν, or else ἀρχόμεσθα, as implying restraint or force, takes an infinitive after it, like ἀναγκαζόμεσθα. The sense is, *that we are governed by stronger than we, so as to obey* (or governed and forced to obey) *these edicts and still more distressing ones than these*. In the other case, we must supply χρή with Jacobs and Wunder, or ἔφουμεν with Musgrave and Wex before ἀκούειν. Next, *since we are under the sway of the stronger, we must obey*, etc.

65 – 68. τοὺς ὑπὸ χθονός, either Polynices or the infernal

deities. Schol. Rather the first. Comp. 73–75, 89, 515.
 — ξύγγοιαν ἰσχεῖν = the more prosaic συγγνώμην ἔχειν.
 — βιάζομαι τάδε, *I am forced to this*. This verb is passive also in v. 1073. For the construction see the note on 550. — τοῖς ἐν τέλει βεβῶσι = τοῖς ἐν τέλει, common in prose. — περισσά. Valck. on Hippolyt. 785, *quæ nihil ad te adtinent*. Schol. τὰ παρὰ δύναμιν. The definition of the Scholiast is preferable, because the act would have been *peculiarly proper for Antigone*, as Ismene allows, had it not surpassed her power. Comp. 58–64.

70. Supply ἐμοὶ from ἐμοῦ with ἡδέως. So Erfurdt. The sense is, *Nor, if you yet were willing, should you do it with me, by my consent*.

71. ἴσθ' ὅποῖα σοι δοκεῖ, *Be such as seems to you good*. Most editors prefer ὅποῖα, deriving ἴσθι from οἶδα, *have such knowledge or judgments as you think best*. There is a close parallel, as to the thought, in Electr. 1055. The Schol. mentions both readings.

74. ὅσια πανουργήσασα. Schol. εὐσεβῶς πάντα ἐργασαμένη, and δίκαια μετὰ πανουργίας (*boldness*) ἐργασαμένη. A pointed and sarcastic contrast between the two words was intended by the poet; *having done deeds of pious crime*, i. e. *pious* according to the divine laws concerning burial, *wicked*, as Creon would pronounce them. Comp. a similar thought in Eurip. Iph. in Taur. 559, ὥς εὖ κακὸν δίκαιον εἰσεπράξατο. So Shakspeare says, "Do that good mischief." Tempest, Act. iv.

75. τῶν ἐνθάδε. This is put for brevity's sake, instead of the direct object of comparison, which is *the time during which she had to please those on earth*.

77. τὰ τῶν θεῶν ἔντιμα. Schol. τὰ παρὰ θεοῖς ἔντιμα.

78. ἄτιμα ποιῶμαι. A circumlocution for ἀτιμάζω.

79. ἀμήχανος, applied to a person, is construed with εἰς and an accusative in Eurip. Medea 407; here with an infinitive used as an accusative without εἰς expressed.

87. The last clause is an epexegetis of *σιγῶσα*.

88. *θερμὴν* is *hot, eager, passionate*; and *ψυχροῖσι*, things that *chill, excite horror or fear*. So Hermann.

90. *καὶ* refers to something not expressed. *Yes, if you will not only attempt, but also be able*.

92. *ἀρχὴν* est statim ab initio. Atqui quod statim ab initio non est, non est omnino. Herm. Thus in negative clauses *ἀρχὴν* denotes *at all*.

94. *πρόσκειμαι* with an adjective means, *I am in the situation or relation of*.

100 – 109. The action of the tragedy begins before sunrise (v. 16), and the Chorus, being assembled to hear the orders of Creon, now salute the sun as it first shines upon the rescued city, and sing a hymn of victory. The crowding together of so many words denoting the light of the sun, is indicative of their joy at beholding the morning light after the retreat of their foes. — *κάλλιστον*. For the superl. here the compar. would ordinarily be used: the genitive is that in respect to which *φῶς* is *κάλλιστον*. This is common in the earlier Greek writers. Comp. Mt. § 464. So Milton says, “Adam the goodliest man of men since born.” — *βλέφαρον* here = *ὄμμα*. Comp. 1302, Ajax 85, *σκοτώσω βλέφαρα*. So the moon is called *βλέφαρον νυκτός* by Eurip. Phœniss. 546 (543), cited by Erfurdt. The sun is called the eye of day, because by its aid the day looks, as it were, upon the world. — *λεύκασπιν*. The whiteness of the Argive shields was owing to the color of the metal, rather than to any peculiar polish. It is alluded to by Æsch. Sept. c. Theb. 90, Eurip. Phœniss. 1099. — *Ἀργόθεν*. A syllable is wanting for the measure. Hermann adds *ἐκ*, which is found with endings in *θεν*, as *ἐξ Αἰσούμνηθεν*, Iliad viii. 304. — *φῶτα*. Adrastus, king of Argos. As the leader of the army implies the army, the poet’s mind passes to that idea without any direct mention. Comp. Plut. Marcel. § 6. *ὁ δὲ Μάρκελλος ὥς μὴ φθαῖεν αὐτὸν ἐγκυκλωσάμενοι καὶ περιχυθέν-*

τες ὀλεγοστόν ὄντα, where he is identified with his army. Others make φῶτα sing. for plural, *the forces*. — κινήσασα, κ. τ. λ. The sense is, *After having driven on (the man from Argos) as a headlong fugitive with a swifter bridle*. The day urged him on in his flight, in so far as the fear of his foe by daylight caused him to flee. — πρόδρομον, *præcipiti cursu*. Blomfield on Seven a. Thebes 196. It is related to κινήσασα, as ἔντιμον to ἔκρυψε, v. 25. — ὀξυτέρῳ, *swifter* than during the night. Others, *swifter* than when he came to Thebes.

110–116. The reading of the MSS. and Scholiasts, δν Πολυνείκης, and perhaps the metre, require us to suppose that a verb or participle must have dropped out of the text. The Scholiast introduces ἡγαγεν into his explanation. Two anapæsts seem to be wanting; and it is quite possible that in the last words there was a transition from Polynices to the army, which would then be the subject of ὑπερέπτα. If we supply a participle, and continue the subject, the sense is, *Leading whom against our land, Polynices, roused by wrangling strife, flew on high unto the earth, (as) an eagle screaming aloud, covered with a wing of white snow, etc.* In ὑπερέπτα there is a blending of metaphor and comparison. The full comparison would be: As a screaming white-winged eagle flies to the ground against the prey, so Polynices came, bringing his white-armed forces. The word ὑπερέπτα, however, was probably chosen because the Argives seemed to overhang the city during the attempted sack: λευκῆς was suggested by the color of the Argive armor. — ἀμφιλόγων νεικέων are *grounds of quarrel about which much is said on both sides*, rather than doubtful points of controversy. These words allude to the name of the *much-quarrelling* Polynices. — The text of this strophe was altered by Brunck from δν Πολυνείκης into δς Πολυνείκους, which makes the construction easier, and removes

the lacuna. The sense then would be, *who, taking the part of Polynices, flew, etc.*

117 – 123. The figure seems to be changed, as it easily might be at the beginning of a new strophe. A ravenous animal is thought of, — apparently a dragon attacking an eagle's nest. The sense is, *And though he stood over our houses and gaped with bloodthirsty lances around the seven gates' mouths (yet) he went away before, etc.* — ἀμφιχρών, i. e. inclosing the gates with spearmen, ready to seize upon the entrance, as a beast spreads its jaws to inclose the victim. — γένυσιν, *in its jaws*. It is the dative of place. — στεφάνωμα πύργων, *the coronet of towers*.

124 – 126. *Such a roar of war was raised* (comp. τείνειν βοήν,) *at his back, a thing hard for our dragon foe to resist.* τοῖος, such as to produce this effect; so great. — ἀμφὶ νῶτα, by reason of his defeat. He had already turned his back to the enemy. The dragon here, according to most interpreters, is Thebes, but Erfurdt, Bothe, and Boeckh with more reason refer it to the Argive army. For, 1. γένυς predicated of them is less naturally spoken of a bird than of a beast. 2. This figure is borrowed from the Seven a. Thebes 278, or 488, in both which places the dragon represents the Argives. 3. The dragon is the *assailant* in attacking the eagle's nest, as the Argives are here. Milton perhaps remembered this passage when he compared Samson (*sub. fin.*) to a dragon first, and then to an eagle. Samson, he says,

“ as an evening dragon came,
Assailant on the perched roosts,
And nests in order ranged,
Of tame villatic fowl; but as an eagle
His cloudless thunder bolted on their heads.”

127 – 133. In v. 130, I follow Hermann in reading ὑπερδπτας, *proud*, for ὑπεροπτίας, which is a *vox nihili*. — ῥεύματι καναχῆς χρυσοῦ, *stream of the rattling of gold*, i. e.

rattling gilded armor which seemed like a bright river rolling towards Thebes. — βαλβίδων, usually *the starting-place at the games*, which was marked by two upright posts joined by ropes, under which a line was drawn, called γραμμή. Like this latter word, βαλβίς meant the *goal* also, (comp. γραμμή, Eurip. Electr. 956, βαλβίς, Medea 1245,) as here. Musgrave translates ἐπ' ἄκρων βαλβίδων, *ad summam metam*; better *ad extremam metam*. Comp. frag. Eurip. Antig. 13, Dind. ἐπ' ἄκραν ἤκομεν γραμμὴν κακῶν. ἐπ' ἄκρων βαλβίδων is figuratively used of the top of the wall, which was the farthest goal of the Argives, the end of their race in invading the city. — ῥίπτει differs from ῥίπτει, according to Hermann, as *jactat* from *jacit*. He writes ῥίπτει here. — ὀρμῶντα. The connection is, Jupiter, seeing the Argives coming up proudly towards Thebes, *strikes with a hurled thunderbolt one* (supply *τινα*, as in Æschin. c. Ctes. § 130, Bekk.) *who*, now at the very end of his course, *was making ready to shout victory*. This was Capaneus, the boldest of the seven Argive chiefs, who “said that he would sack the city, will God or nill he, and compared lightnings and thunderbolts to the heat of noon.” Seven a. Thebes 423, Blomf. For his end, see the extensive description in Eurip. Phœniss. 1180 seq.

134 – 137. ἀντίτυπα, *backwards*. Porson conjectured ἀντιτύπα, *back-repelling, solid*. The last syllable of the received reading is long by the force of the arsis. ἀντίτυπος is another MS. reading of less authority. — τανταλωθείς, Schol. διασεισθείς, *shattered to pieces*. — πυρφόρος. This seems to refer to the device on the shield of this chief, — a naked man carrying fire, with the motto πρήσω πόλιν. Seven a. Thebes 430, Blomf. — ἐχθίστων ἀνέμων, i. e. *furious hostile feelings*, see 929. μαινόμενος ἐπέπνει is borrowed from Seven a. Thebes 334, 335, Blomf.

138 – 140. τὰ μέν, ἀλλὰ δ'. I follow Dindorf and Boeckh in reading thus, instead of τὰ μέν, ἀλλὰ τὰ δέ, which embar-

rasses both sense and metre. τὰ μὲν and ἄλλα δὲ are contrasted as in Plat. Repub. p. 369, C., οὕτω παραλαμβάνων ἄλλον ἐπ' ἄλλου, τὸν δ' ἐπ' ἄλλου χρεία. — ἐπενώμα, *distributed, assigned*, = ἐπένειμεν. Comp. Æsch. Sept. c. Theb. 725, Fur. 311. — ἐπ' ἄλλοις, for the simple dative ἄλλοις. See the note on v. 57, and comp. Æsch. Supplices 978, διεκλήρωσεν φερνὴν ἐφ' ἐκάστη, (Danaus) *assigned a dower to each*. — δεξιόσειρος, literally, *the horse held by the right-hand rein*, in distinction from the two middle ones under the yoke. As the racers at the games turned towards the left, the right-hand horse made the largest turn in the same time, and ought therefore to be the strongest. See Electr. 721. Mars is so called here by a bold metaphor, as being *strong in the race*, i. e. *mighty in battle*, and thus *bringing victory*. The whole passage may be rendered, *These things happened in one way*, (i. e. such was the face of the battle where Capaneus fell,) *but to others* (of the hostile chiefs) *mighty Mars assigned another fate, roughly using them* (Schol. ταρασσών), — *strong to bring* (us) *victory*.

141 – 147. ἴσοι πρὸς ἴσους. Erfurdt cites Eurip. Phoeniss. 757 (750), ἴσους ἴσοισι πολεμίοισιν ἀντιθείς. — πάγχαλκα τέλη, i. e. their brazen panoplies arranged as trophies in honor of Jupiter. τέλη here seems to mean presents or offerings. See Seven a. Thebes 246, and Blomfield's note. — αὐτοῖν = ἀλλήλοιν. See v. 56. — δικρατεῖς. Brunck after the Schol. *utrinque victrices*, literally, *doubly conquering*, since each slew the other.

148 – 154. — ἀντιχαρεῖσα, Schol. ἴσον αὐτῇ χαρεῖσα, *feeling a mutual or common joy with Thebes* (in the result). For πολυαρμάτῳ, comp. 845, where, as here, Thebe seems to be the tutelary nymph of the city. — ἐκ μὲν δὴ πολέμων. Two interpretations arise, according as we separate τῶν νῦν from πολέμων, or unite these words. In the former case the sense is, *After the war*, or now that war is over, *forget the present state of things*. τῶν νῦν thus would mean the

death of the two Theban brothers ; and the verses would contain an exhortation to forget the sorrow for the royal family in the joy at the close of war. In the other case τῶν νῦν would denote the war that but just now raged ; and the sense would be, *now that the all but present war is over, forget it* (supply αὐτῶν). τίθημι with a noun often makes a circumlocution, as σπουδὴν ἔθου, Ajax 13. — ἐλελίχθων Θήβας, *shaker of Thebes*, i. e. in dances, as the Schol. says, not by the earthquakes supposed to attend his presence, as Passow says, for something joyful is meant. — ἄρχοι, *lead*, i. e. the dance.

155 – 161. The text of these anapæsts being imperfect or corrupt, Dindorf, very ingeniously, reads νεοχμοῖσι for νεοχμός νεαπαῖσι, which reduces the lines to perfect metre. Κρέων θεῶν then form one verse, Κρέων being pronounced in one, and Μενοικέως in three syllables, by synizesis. — ὁδε, *here*. See Alcest. 24. — γὰρ shows that they correct themselves. *But no, or hold, for here comes Creon*. — συντυχίαι θεῶν are events occasioned by the Gods. Comp. χαρὰ θεοῦ, *a joy produced by a God*, Alcest. 1125. — προὔθετο. The middle occurs here instead of the active, which was the ordinary word used at Athens, in regard to appointing a meeting of the people, because Creon “non indixit concionem in quâ populus sententiam diceret, sed in quâ populo ipse ediceret aliquid.” *Hermann*. — πέμψας. See v. 19.

163. Comp. 189, Œd. Rex 22, for the metaphor from a ship, of which the Attic poets are fond.

166. Take κράτη θρόνων Λαῖου together. In v. 167, supply a clause equivalent to this of 166, *and that, whilst Œdipus guided the state*, you respected his authority as king.

168. κείνων ἔτι, the reading of almost all the MSS., which was condemned by Brunck, is now received by the best critics. παῖδας includes the wider idea of grandchildren, or descendants, with reference to Laius. Comp. Œd. Rex

267, τῷ Λαβδακείῳ παιδὶ Πολυδώρου τε, *the son of Labdacus, and descendant of Polydorus.*

172. αὐτόχειρι μιάσματι, *pollution or blood-guiltiness caused by their own hands.* Comp. 1175.

175 – 177. The Schol. says on this place, “Some ascribe the maxim to Chilo, others to Bias, that ἀρχὴ ἄνδρα δείκνυσιν.” — παντὸς ἀνδρός, *every man*, i. e. any man, it being true in every instance. — ἐντριβής, *rubbed upon, tried by*, as metals were tried by the color of their mark, when rubbed upon the Lydian stone.

178. The connection here seems to be this: As it is impossible to tell what a ruler will be until he is tried, and as I am just raised to power, I will set forth what my line of conduct will be. *To me therefore.* “γὰρ rem ipsam prænuntiata[m] introducitur.” Wunder. See 238, 999.

180. ἐκ φόβου. Creon alludes in a covert way to what is more fully expressed v. 289, viz. to any fear which he might feel of disaffected citizens. So Wunder.

182, 183. ἀντὶ τῆς πάτρας. This is, by a union of two constructions, instead of the simple genitive after the comparative. Comp. Mt. § 455. a. — οὐδαμοῦ λέγω, *I reckon or count him nowhere*, i. e. make no account of him.

189. Erfurdt aptly cites here Cicero, Epist. ad Diversos, 12. 25: “Una navis est jam bonorum omnium: quam quidem nos damus operam ut rectam teneamus.” The orator had this passage in his mind, perhaps, when he wrote these words.

190. τοὺς φίλους, i. e. the friends whom we actually make. So Thucyd. 2. 40, οὐ πάσχοντες εὖ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους.

191. νόμοισι, *principles.*

192. Creon talks the longer, says the Schol., because he is about to touch upon an odious decree.

193. Comp. Philoct. 260, ὦ παῖ ἐξ Ἀχιλλέως.

196. ἐφαγνίσαι τὰ πάντα, *to perform all the offerings in*

honor of the dead. Comp. ἐφαγιστεύω, 247, and ἐναγίζω, a common word in prose, of the same general import.

197. ἔρχεται. “Credebantur libamina sub terram et ad mortuorum usque sedem penetrare.” *Musgrave.* Hence Electra tells her sister to give Clytemnestra’s offerings “to the winds, or hide them in the dust, where none of them will ever go to the place where our father sleeps.” *Electr.* 435.

199. θεούς, i. e. their temples. See *Electr.* 911, and *Arnold* on *Thucyd.* 4. 67.

200. κατελθών. κατέρχομαι, κάτειμι, often denote return from exile, and so κατάγω, to bring back from exile.

201. κατάκρας, *from the top downward*, i. e. utterly. An Homeric word.

203. ἐκκεκηρῦχθαι is the MS. reading, and would depend upon κηρύξας ἔχω, v. 192. Such tautology could only be accounted for by the poet’s having forgotten the structure, and supplied λέγω before this infinitive. *Musgrave’s* reading, adopted by *Dindorf* and others, restores the structure of the sentence.

206. According to *Erfurdt* and *Hermann*, ἰδεῖν depends on αἰκισθέντα. The sense then is, *But to let him lie unburied and abused, to look upon, as to his body eaten both by birds and dogs.*

208. προέξουσιν τιμήν. *Polynices* would have received only *equal* honor with his brother, but this is a hyperbolical expression, well suited to the excited feelings of *Creon*.

210. τιμήσεται, a middle form with a passive sense. See *Buttmann*, § 113. 5.

211, 212. The meaning is, *This is your pleasure with regard to him who was ill-affected to the state, etc.* But it is very rare that an accusative of a person is so placed, or rather without example. Some explain the structure by the *constructio ad sensum*, σοὶ ταῦτ’ ἀρέσκει being equivalent to σὺ ταῦτα ποιεῖν ἐθέλεις. Some suppose that a line is lost after 211.

213. This and the two preceding lines express dislike of Creon's edict by the absence of approval of it, and by the reference to his absolute irresistible power. In particular, *ποῦ* ("It is in your power, *I suppose*, to adopt any and every rule, etc.") implies reluctant acknowledgment.

215. Some suppose that a line has fallen out, containing the apodosis; others, with more reason, that the Chorus interrupts Creon; and others that *ὥς ἂν . . . ἦτε* is equivalent to *ὅπως ἔσσεσθε*, *see to it that ye be*. So the Schol. If we assume an interruption, v. 219 is what Creon might have added. *ὥς ἂν* denotes *in order that, if circumstances should require*, *ἂν* pointing to a possible case.

217. The Chorus misunderstood, or affected to misunderstand, what Creon says in v. 215. He meant not that they should guard the body, but do their diligence to insure the observance of the edict. Vv. 216–220 show that the Chorus felt the cruelty of the edict, and did not want to have any thing to do with it.

218. *ἄλλω* is the reading of most MSS., adopted by Hermann, Dindorf, and others for *ἄλλο*, which Brunck and others prefer. The sense of the verse is, *What is this which you still, in addition, charge another with?* i. e. what is this additional command which you give to another? For the construction of the sentence, comp. Alcest. 106.

219. *τοῖς ἀπιστοῦσιν τάδε*. A neuter pronoun or adj. in the accusative sometimes follows a verb which ordinarily governs another case. Thus we have both *ἀπιστεῖν νόμοις* (382) and *ἀ. τάδε*. So *πείθομαι*, Ajax 529, *πάντ' ἔγωγε πείσομαι*. Herodot. 4, 116, *ἐπείθοντο καὶ ταῦτα οἱ νεηνίσκοι*.

220. *ὥς* sometimes follows *οὕτως*, instead of the usual *ὥστε*. Comp. Mt. § 479, Obs. 1; Alcest 194.

224. *ικάνω* here = *ἦκω*, *I have come*. Comp. Electr. 8.

225. *ἐπιστάσεις φροντίδων*, *stoppings or halts of reflections*, i. e. to reflect, deliberate. V. 226 means *turning myself round on the road with a view to return*.

228. οἱ implies its antecedent ἐκείσε.

231. ἦντον σχολῇ ταχύς, *I came at a quick rate and yet loitered*. The ellipsis of ὁδὸν after ἀνύω, ἀνύτω, is very common from Homer downward. Some scribe, not understanding ταχύς with σχολῇ, wrote βραδύς, which appears in all the MSS. ταχύς we owe to the Scholiast.

234. σοὶ is taken with μολεῖν, and its position is emphatic, at the beginning of the line, as Donaldson remarks. *To come to thee*, even on such an errand. Verbs signifying *to come* sometimes, though rarely, take *the dative of a person instead of an accusative* with a preposition. Comp. Æsch. Prom. 358, ἦλθεν αὐτῷ Ζηνὸς βέλος, for ἐπ' αὐτόν. So Schaefer and Hermann; but Brunck and others join σοὶ to φράσω, which makes the sentence seem disjointed almost to its close. μολεῖν δεῦρο σοὶ is the subject of ἐνίκησεν. Comp. Herodot. 6, 101, ἐνίκα μὴ ἐκλιπεῖν τὴν πόλιν. — τὸ μηδέν. μηδέν is thus joined with the article first in Herodot. 1. 32, and frequently by the tragic poets. Comp. Œd. Rex 1019, 1187; Ajax 1114, 1231; Electr. 1166. In Œd. Rex 638, it is used adjectively, τὸ μηδέν ἄλγος, *your trifling cause of grief*. Here τὸ μηδέν means *that which amounts to nothing, or that which Creon may regard as nothing*.

235. δεδραγμένος, κ. τ. λ., *seizing on the hope that I cannot suffer any other thing than that which is fated*. This seems to be half comic, as though he meant to say, that he had no hope whatever of escaping unpunished. And in general the freedom and soldierlike bluntness of this character are worthy of remark. δράσσομαι is deponent. — τὸ παθεῖν, according to Mt. § 543, Obs. 2, follows δεδραγμένος τῆς ἐλπίδος, as an object in the accusative, by a *constructio ad sensum*; that expression being equivalent to ἡλπικῶς.

241. εὖ γε στοχάζει, “*belle conjicis seu judicas te non dignum esse qui in malum quodpiam incidas*.” Erfurdt. Does not Creon here use figures drawn from military matters, and adapted to the understanding of the soldier?

‘ You take good aim (in what you say) and try to cast up an intrenchment around the affair’ (in order to screen yourself from harm).

247. Comp. 196. For διψίαν κόνιν, comp. 429. — The two participles expand the action of θάψας. καὶ — καὶ are *both* — *and*.

249. γενῆδος, *axe*. So γένυς, its primitive, means *hatchet*. Philoct. 1205; Electr. 197, 485.

251. χέρσος ἀρρώξ, *unbroken waste*. Hermann and others consider χέρσος an adjective. — ἐπημαξευμένη τροχοῖσιν, *marked with the tracks of wagon-wheels*.

252. Join ἄσημός τις, *somebody or other who left no trace*. Wex however, would write τίς = ὅστις, *the doer gave no trace who he was*. This weakens the sense. There was not only no mark who the doer was, but no trace of a doer at all. Comp. 278.

256. φεύγοντος governs ἄγος, and seems to be used absolutely with an indefinite subject, τινός. The sense is, *As if some one were desirous to avoid the guilt of leaving the corpse unburied*.

257, 258. οὔτε — οὔτε — οὐ. οὐ often succeeds οὔτε. Comp. Mt. § 609.

260. φύλαξ is not the nominative absolute, but it is in apposition with λόγοι, as an explanation of what the κακοὶ λόγοι consisted in. *Guard reproaching guard* is for *the reproaches of guard against guard*.

263. ἔφευγε μὴ εἰδέναι. The author resumes the affirmative subject of the first clause, ἕκαστος. ἔφευγε, *denied* (literally, in his plea or exculpation of himself fled from) the knowledge of it. This verb as containing a negative idea is often followed by μή. — μή unites in sound with εἰ-

264, 265. μύδρος. Hesych. σίδηρος πεπυρωμένος. Comp. μυδροκτυπεῖ, Æsch. Prom. 366. In Plutarch (Vit. Aristid. § 25), Aristides is said to have taken an oath for the Athenians, μύδρους ἐμβαλὼν εἰς τὴν θάλατταν ἐπὶ ταῖς ἀραῖς. The

Phocæans also sunk in the deep *μύδρον σιδήρεον*, and swore not to return to their country until this mass should reappear upon the surface. Herodot. 1. 165. Here the iron was to be held in the hand as an ordeal. Comp. Valckenaer, Opusc. i. 64, ed. Lips. — *πῦρ διέρπειν*. For this ordeal, comp. Virgil, *Æn.* xi. 787.

268. *πλέον*. See *Alcest.* 72.

270. *οὐ γάρ, κ. τ. λ.* For *we knew not how to gainsay, nor how we could get any good by doing it*. For *ἔχω* in the sense of *know*, comp. *Alcest.* 51, 120. Two constructions are here united, as in Plato's *Gorgias*, 503, D, *ἔχεις εἰπεῖν; ΚΑΛ. οὐχ ἔχω πῶς εἶπω*.

275. *καθαίρει*, *condemns*. So Musgrave, who cites Eurip. *Orest.* 867 (862), amongst other passages, for this meaning.

280. *καὶ* is taken with *μεστῶσαι*, *before you even fill*. *λέγων* also is taken, not with *παῦσαι*, (which would make it almost a useless word,) but with *μεστῶσαι* = *by speaking*.

281. Schol. *ἐναντίον γὰρ ἡ ἄνοια τῷ γήρα*.

286, 287. *διασκεδῶν* governs *γῆν* and *νόμους*. It is used appropriately of *laws*, and less aptly by zeugma of *the land*. So Boeckh and Brunck.

289. The order is *ἀλλ' ἄνδρες πόλεως, μόλις φέροντες ταῦτα*, (disliking this edict) *καὶ πάλαι* (even some time ago) *ἐρρόθουν ἐμοί*.

293. *τούτους*, the guards set over the body, *ἐκ τῶνδε*, bribed *by these disaffected citizens*.

296. *νόμισμα*, *institution*.

298, 299. *ἴστασθαι πρὸς*, *to side with*. This infinitive denotes the result of *παρallάσσει*. The sense is, *This teaches and perverts* (i. e. by perverting makes) *good minds of men* (good men's minds) *to take the side of base deeds*, i. e. to approve and do them.

307. *εἰς* is used because *ἐκφανείτε* implies the idea of *bringing to*, together with that of *causing to appear*.

308. The sense is, *Death alone*, i. e. *simple death*, *shall*

not be enough for you. — πρὶν follows, as if *nor shall ye die*, which is implied in the foregoing words, had been expressed.

311. ἀρπάζετε here refers to the taking of dishonest gain with avidity and by stealth, as Creon supposed that the guards had already done.

313. τοὺς πλείονας. The article here perhaps has reference to those who take dishonest gains. Instead of *more persons harmed than saved*, the poet says, *more of them harmed than saved*. Comp. Philoct. 576, μή μ' ἔρη τὰ πλείονα, Eurip. Medea 609, οὐ κρινούμαι τῶνδ' ἐσσι τὰ πλείονα. According to Hermann, the article renders it necessary to supply μάλλον before ἢ, which may be questioned.

315. εἰπεῖν τι, i. e. in his own defence.

318. ῥυθμίζω, *I reduce to measure, or order, bring into the proper place*, here *assign the place of*. The form of this sentence is owing to the omission of ἐστὶ after ὅπου, and the putting of its subject λύπη into the first clause, as the object of ῥυθμίζεις. Comp. Œd. Rex 926, μάλιστα δ' αὐτὸν εἶπατ' εἰ κάτισθ' ὅπου; Ajax 103.

319. ὁ δρῶν. The participle with the article lays aside sometimes the notion of time, and becomes a mere noun. Comp. 239.

320. The Schol. seems to have read ἄλημα, *a cunning, knavish man*, for λάλημα, *a talking thing, a babbler*, which the MSS. have. In the next line, the sense is, *If I am a knave, I am not one that did this*.

323. The construction seems to be δεινὸν ἐστὶ ᾧ δοκεῖ (τι or ἄττα), τούτῳ καὶ ψευδῇ δοκεῖν. *It is sad that he who thinks* (suspects, or believes) *should think even, or just, what is false*. δοκεῖ can also have the sense of thinking good, resolving, which Boeckh and Donaldson give it. See Boeckh's Antigone, p. 232. Donaldson's version is, 'T is sad, when one thinks good, to think a lie.

324. κόμψευε denotes the *subtle talking*, the brevity and

point of the guard, shown in the last verse. *τὴν δόξαν* is *this δοκεῖν*, this *thinking*, or suspecting *which you mentioned*.

326. "His dictis abit Creon. Nam proxima custodis verba, quæ aliquid comicæ astutiæ habent, ex parte certe sunt ejusmodi, ut coram Creonte dici non potuerint, quod notavit Scholiasta." Dindorf.

334. *τοῦτο* is nominative to *χωρεῖ*, and refers back to *δεινά*, as *οὐδὲν* does; i. e. *this fearful thing*, viz. man.

337. *ὑπὸ* is used hyperbolically. When the swelling waves overhang the vessel, bold man sails as it were under them. — *περιβρυχίοισι*, *swallowing around*, *engulfing*. Schol. *καλύπτουσι τὴν ναῦν*.

338. So the Sun is called *πρόμος πάντων θεῶν*, Œd. Rex 660, and Diana *θεῶν ἄνασσα*, Eurip. Iph. in Aul. 1522, cited by Erfurdt. These expressions, intended to denote the feelings of the Chorus at the time, mean no more than *βροτῶν ἄριστος*, and similar superlatives.

340. *ἰλλομένων* denotes the movement of the plough to and fro over the field, and *πολεῦον*, *turning over* the clods. For *πολεῦον* many MSS. and edd. have *πολεύων*, because "when the Greeks use circumlocution in speaking of a person, they soon return to the person itself." Porson on Hecuba 293.

351. *ὑπάξεται*. The future here expresses customary action, if it has been rightly introduced by Brunck into the text, which is corrupt, and has been variously tortured.

354–364. *ἀνεμόεν φρόνημα*, *swift thought*, *celeritas consilii*, Erfurdt; *high faculty of thought*, Wunder. The Schol. and Hermann understand these words of speculations in natural philosophy; Boeckh, of thought expressed by the breath or in words. — *ἀστυνόμους ὀργάς*, *disposition fitting him for civil life*. — *ἐδιδάξατο*, *he has taught himself*; *φεύγειν* also depends on this verb. — *καὶ . . . βέλη*. The sense is, *And how to shun the darts of uncomfortable frosts under the clear sky, and in grievous storms of rain*

πάγων, if we thus join δύσομβρα βέλη with it, is by metonymy for χειμῶνος, winter. But we can take πάγων ὑπαίθρεια by itself, regarding the latter word as equivalent to an abstract noun. *The keenness in the fresh air of uncomfortable frost.* δύσομβρα βέλη, if it cannot be the same as βέλη δυσομβρίας, may be joined to a word which has dropped out of the text, as Διός, which Erfurdt proposes to insert. — παντοπόρος, *all-inventive, fertile in resources*, is to be taken with what precedes it. — ἄπορος, κ. τ. λ., *without resource he comes to nothing that is future*, i. e. there is nothing that is future, which he has not some plan and way of attaining. — οὐδὲν τὸ μέλλον, *nothing that is future*, according to Hermann, implies something definitely known to be so, or hoped for, but οὐδὲν μέλλον would mean *nothing future*, whatever it might be. — ξυμπέφρασται has a middle force.

365 – 375. The general sense is, with all this inventive power and foresight, he yet chooses the path of evil as well as that of good. — — κακὸν . . . ἐπ' ἐσθλόν. The preposition is often thus expressed before the second of two nouns, and not before the first. — παρείρων. This rare and probably corrupt word, — for which γεραίρων, *honoring*, is an excellent emendation, — may be made to mean *inserting* or *weaving in by the side of*, and thus *joining to*. The sense of the passage is, *If he joins thereto (to his inventive power) earth's laws (obedience to law) and the gods' justice supported by oaths, he is high in the state; but HE is without or unfit for a state, with whom that which is not good dwells, owing to his audacity (i. e. who is led into evil by his daring defiance of divine and human law).* The last clause, τόλμας χάριν, Boeckh joins with the next sentence. — ἴσον φρονῶν, sc. ἐμοί, *agreeing with me, a friend of mine*. Comp. Iliad xv. 50.

377. πῶς is here used in indirect inquiry for ὅπως.

386. εἰς δέον, *opportunately*. — For the next line comp. Alcest. 26, note.

388. Comp. a fragment of Archilochus, χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον.

389. *For after-thought falsifies* or gives the lie to *former opinion*.

390, 391. Wunder takes ἄν with ἐξηύχουν, (*vix credidissim*, etc.); and so Ellendt; but Matthiæ joins it with ἤξειν. For ἄν repeated, comp. vv. 69, 680. — ταῖς σαῖς ἀπειλαῖς, *owing to thy threats*.

392. Here, as often, the clause with γὰρ is put at the beginning, and ἀλλὰ belongs to ἤκω. — For brevity's sake, the genitive ἐλπίδων, which ought to accompany ἐκτός, is omitted.

393. μῆκος = μέγεθος. So Musgrave and the Schol., as μήκιστος, superlative of μακρὸς = μέγιστος, Œd. Rex 1301. The general sense of the clause is, *unexpected joy is in degree unlike any other pleasure*, i. e. is far superior in degree to all others.

399. The sense is, *I have a right* (comp. Alcest. 1147, note) *to come off free* (be set free) *from* the threatened penalties. ἐλεύθερος seems to be used somewhat pleonastically with ἀπηλλάχθαι.

401. Both interrogatives, τῷ and πόθεν, are taken with λαβών. Comp. Alcest. 213. Brunck joined τῷ τρόπῳ with ἄγεις.

404. The Greeks sometimes put the antecedent after the relative in apposition with it, in the second clause instead of the first; *him whom you forbade to bury*, viz. *the dead*. Comp. Electr. 160.

406. ἐπιληπτος ἤρέθη. The verb denotes the general act of *taking* or *apprehending* Antigone; the adjective, the manner of taking her by *seizure in the act*.

409. τόν. The article often stands at the end of a verse, and its noun in the next, but always, except in the present instance, with some conjunction or adjective intervening. Thus τό δε, τό γε, τὰ σά, (*infra* 453, Electr. 619,) τὰ τῆς, close lines. So Hermann.

410. *μυδῶν*, *wet with putrefaction*. Schol. ἀπὸ σίψεως ἰχῶρα ἀποστάζον. In verse 1008, *μυδῶσα* means *dripping, melting off*.

411. *καθήμεθ' ἐκ*, according to some, is a *constructio prægnans*, denoting *sitting and watching from*. But probably this phrase means no more than *to sit on, or in*, as the case may be. *ἐκ* is used because, to use the words of Wex, "qui in aliquo loco sedent habent eum locum quasi fundamentum, ex quo surgunt et erecti sunt, enasci quasi ex eo videntur, ei qui sedentes cernit." — *ὑπήνεμοι*, *protected from the wind*, the opposite of *προσήνεμος*. Theocritus 22. 32, *ἐκβάντες δ' ἐπὶ θίνα βαθὺν, καὶ ὑπήνεμον ἀκτὴν*.

412. *μὴ βάλη*, *lest it should strike us* (i. e. our sense of smell). *βάλαι*, *might strike*, is also read, and could stand here equally well. The difference of the two is, that *βάλαι* denotes *possibility* only, *βάλῃ* *probability*. See Hermann on Electra 57, and Mt. § 518. 4.

413, 414. *ἐπιρρόβοις κακοῖσιν*, *with reproachful threats*. *κακοῖσιν* contains the notion of the *evil*, or penalty, which depends on the condition in *εἰ πόνου*. The sense is, *with threats if he should neglect this labor*, (of what would happen if he should neglect it). Comp. a similar passage, Philoct. 374 : *κἀγὼ χολωθεὶς εὐθὺς ἤρασσον κακοῖς | τοῖς πᾶσι | εἰ τὰμὰ κείνος ὅπλ' ἀφαιρήσοιτό με*, and *I, enraged, straightway attacked him with every kind of reproach, in case he should take away my armor from me*. — *ἀφαιδήσοι*. This fut. opt. in oblique discourse answers to a fut. indic. in direct.

418. *ἄχος*, *cause of grief, evil*. — *οὐράνιον*, *immense*, lit. *heaven-high*. The same expression occurs, Æsch. Persæ 565; unless *οὐράνιον* is to be taken like *θείαν* in 421, i. e. *sent from heaven*. — *ἄχος* is in apposition with *τὸ φῶς*, which means *whirlwind*, while *σκηπτὸς* is a *storm, a thunder-storm*.

419. *αἰκίζων*, *treating rudely, tearing off*.

420. ἐν is used adverbially, = ἐν τούτοις, simul. — ἐμεστώθη, sc. φόβης, *with the foliage*. Supply the same noun after πίμπλησι πεδίων.

421. εἶχομεν, κ. τ. λ., *we endured the evil caused by divine power*.

423. κἀνακωκύει, κ. τ. λ., *and she wails aloud with a sad bird's shrill note as (it cries) when it sees the empty nest where it lay bereft of young*. λέχος, εὐνή, and similar words, are sometimes used together in the tragic poets almost tautologically; e. g. λέκτρων κοίτας, Alcest. 925; λέκτρων εὐνάς, Æsch. Persæ 535; δέμνια κοίτης, Eurip. Hippolyt. 181. Comp. Medea 437.

430. ἄρδην. Comp. Alcest. 608.

431. These thrice-poured libations to the dead consist, in the Odyssey (x. 518), of a mixture of honey and milk, of wine, and of water, *poured separately* after one another. In Æsch. Persæ 602, they are composed of *mingled* milk, honey, water, wine, and oil, and in Eurip. Orest. 115, Iph. in Taur. 163, of honey, wine, and milk. — στέφει, *crowns, adorns*. Comp. Electr. 53. The Schol. explains this word by κύκλῳ περιρρᾶίνει, *sprinkles in a circle*.

435. καθίστατο ἄπαρνος = ἀπηρνεῖτο. What would be in the accusative with the verb is in the genitive with the adjective. Comp. 1185. — In v. 436, this line is to be again supplied, unless we read with Dindorf ἀμ' for ἀλλ'.

439. λαβεῖν depends on ἥσσω, *less to receive*, i. e. *to be received*. Comp. Electr. 1016.

441. Supply λέγω or καλῶ. See Mt. § 427. 4. a.

448. τί οὐκ ἔμελλον; A common phrase. *Why was I not about or likely (to know it)*, i. e. *why should I not?*

451. Supply ἦν ἡ κηρύξασα. — In v. 452 οἱ refers to the infernal gods.

452. τούσδε νόμους Schaefer takes to mean, *these laws which I have obeyed relating to sepulture*. The words, he says, are spoken in derision of Creon, who had just used

the same. Erfurdt would read *τούς*. Boeckh says, that as these words, in 449, mean the laws of Creon concerning sepulture, so here they mean the same thing under a more general view, i. e. laws of sepulture in general.

455. *θνητὸν ὄνθ'*. These words Erfurdt applies to Antigone, who might use a masculine singular when speaking indefinitely of herself. It is better, however, to understand them of Creon, as Brunck and Boeckh do. — *ὑπερδραμεῖν*, *to overcome, have more authority than*, not *transgress*, which it should mean, if *θνητὸν* referred to Antigone. Its subject is *σέ*, to be supplied from *τὰ σὰ κηρύγματα*.

457. ζῆ. Comp. Œd. Rex 482, for the same metaphor.

458. The sense is, *I was not, out of dread of any man's pride, going to suffer punishment from the gods for breaking these laws*. — *τούτων τὴν δίκην*, the penalty belonging to the laws, joined to their violation. — *ἐν* is often used with the judicial body *in* or *before* which an accused person is tried.

466. See 35, note.

467. *εἰ ἐσχόμην*, *if I had endured*, i. e. *allowed* to be an unburied corpse. With *νέκυν*, *ὄντα* is perhaps understood. Comp. *τούτους ἀνάσχου δεσπότας*, *endure them as masters*, *suffer them to be masters*, Alcest. 304.

470. See Alcest. 1093, note.

471. *γέννημα*, *that which is born in one, nature, disposition*, is nominative, and *ὄν* is understood with *ὡμόν*. *δηλοῖ* is then used as *δηλοῖς* in v. 20. The sense is, *The child's nature shows itself to be harsh from* (i. e. derived from) *a harsh father*.

475. *ὀπτὸν ἐκ πυρὸς περισκελῇ*, *roasted by the fire so as to be very hard*. Comp. 791.

478. *ἐκπέλει* = *ἔξεστι*. Supply with this word *τούτῳ*, implied in *ὅστις*.

479. *τῶν πέλας*, *their neighbors, others, or another*. According to Elmsley, the Greeks said *οἱ πέλας* only, and not *ὁ πέλας*. Comp. Electr. 551. *ὁ πέλας* seems, however, now and then to occur.

485. κράτος = νίκη. Schol. Perhaps a better meaning here is the power she assumed in breaking the laws. — κείσεται = τεθήσεται or ἔσται, *if he shall exercise this power with impunity.*

486, 487. ὁμαιμονεστέρα is Hermann's conjecture for ὁμαιμονεστέρας, approved by Dindorf. — τοῦ παντός ἡμῖν Ζηνὸς ἐρκείου. Eustathius, cited by Brunck, says, "By Zeus Herceius, Sophocles denotes all who are in the house"; and so the Schol. explains these words by πάντων τῶν οἰκείων, *the whole family.* The phrase came to have this meaning from the altars of Zeus Herceius, ᾧ βωμοὶ ἐντὸς ἔρκους ἐν τῇ αὐλῇ ἱδρυνται, as Harpocration says; as a Deity's name could stand for his temple. — κυρεῖ, sc. οὔσα, *chances to be* (the daughter). Comp. for the ellipsis Electr. 46, Prom. 330. The sense of the passage is, *Though she be a sister's daughter, or nearer of kin to me than the whole family* (i. e. than all my nearest relatives).

490. τοῦδε τάφου, i. e. περί, Schol. But it is better to govern both τάφου and βουλευσαι by ἐπαιτιῶμαι, as Boeckh does, βουλευσαι being epexegetical of τάφου. ἴσον is joined with this latter word. The sense is, *I charge her alike, with this burial, with having plotted it.* See Electr. 543.

493. The sense is, *The mind of those who plot wickedly in the dark is wont (φιλεῖ) to be detected beforehand* (before the plot is executed) *as harboring something hidden* (κλοπεύς). — The next line relates to Antigone's conduct. — μέντοι, *however that may be.* — τοῦτο sc. κακόν.

500. Let the student observe the change from οὐ to μή, which the optative, when it expresses a negative wish, requires. Comp. 686. — ἀρεσθείη is the passive of ἀρέσκω used in the sense *to make pleasing.*

505. ἐγκλείσοι. ἐγκλείσαι, ἐγκλείοι, are conjectural readings here. The sense of the passage, with the future optative retained, is, according to Hermann, *This may be said to please all these persons* (i. e. all can say that this pleases

them), *unless fear is about to close their mouths* (i. e. whenever they shall wish to say so).

509. ὑπὶλλουσι. This verb seems to mean to roll under, wrap up, thence by wrapping up to *conceal* or *suppress*, as here. στόμα must then mean *words* or *voice*, as it often does in Sophocles. Comp. Œd. Col. 132, ἰέντες στόμα, *emitting a voice*; ibid. 981, σοῦ γ' εἰς τόδ' ἐξελθόντος ἀνόσιον στόμα, *you having gone to the length of uttering these impure words*. So 997, *infra*. Hemsterhuys, in Ruhnken's Timæus, (under γῆν ἰλλομένην,) renders this word by *subvolunt, subjiciunt*.

514. τιμᾶς χάριν, *you honor with a favor*, bestow an honorable favor upon. The expression is like τιμᾶν τιμήν. — δυσσεβῇ ἐκείνῳ, *impious to him*, sc. Eteocles (i. e. which is an act of impiety to him who was rightly buried). Others understand ἐκείνῳ of Polynices, and govern it by τιμᾶς, as containing the idea of *giving*.

519. ἴσους. This word is alluded to and played upon by ἴσος of 520, but has less manuscript authority than another reading, τούτους.

520. λαχεῖν, *as to sharing, in his share*.

521. κάτωθεν for κάτω. Erfurdt. The adverbs of motion from a place cannot be used in the same sense with those of rest in a place, according to Hermann, but preserve their proper meaning, except when *attracted* (as the expression is) to verbs of motion. Thus the sense here is; *Who knows whether these things* (Creon's maxims) *are pure or right from below?* i. e. according to an opinion proceeding from the infernal gods.

528 – 530. The sense is, *A cloud* (of grief) *over her brows, by bedewing her fair cheek, mars the beauty of her crimson face*; i. e. her feeling, not of shame for her refusal to coöperate with her sister, but of grief, reddened her face with excitement, and stained it with tears. The quality denoted by αἱματόεν must be thought of as

arising from her grief, not as the natural color. — *ρέθος* = *πρόσωπον*, as in Eurip. Herc. Fur. 1197 (1204), and Moschus Idyl. iv. 3. This is an Æolic sense, according to Eustathius; while in Homer *ρέθος* = *μέλος*, *limb*.

531. *ὑφειμένη*, *clam immissa*. Hermann, *subrepens*.

537. *τῆς αἰτίας*. The case is often determined by the more remote of two verbs. But *αἰτίας* can be taken participatively with *φέρω*.

538. *τοῦτο* is a substitute for *συμμετίσχειν καὶ φέρειν τῆς αἰτίας*.

544. The sense is, *Do not disgrace* (withhold credit from) *me in regard to dying with you and burying the body*. *τὸ . . . ἀγνίσαι* seems to be the epexegetical object of the verb, although Mt., § 543, explains the construction by the active force of preventing or forbidding implied in *ἀτιμάζω*. For *μὴ οὐ* with an inf. after a negative notion see Kühner § 718. 7. Hermann assigns a different time to the two infinitives. “*Ne dedignare me et mori* [*θανεῖν*, the mere act of dying, which in this case can only be future,] *tecum, et justis peragendis lustrasse* [*ἀγνίσαι*, the act of having performed funeral rites] *fratrem*.” For this last verb comp. verbs from the same root, vv. 196, 247, 1081, Eurip. Suppl. 1211.

546. *κοινὰ* = *κοινῶς*. — In 547, *ποιοῦ σεαυτῆς*, *make your own, claim as yours*. The pronoun is the genitive of the possessor after the verb.

549. *τοῦδε γὰρ σὺ κηδεμών*, *For of him art thou mindful*, i. e. him dost thou respect.

550. *τί ταῦτ' ἀνιᾶς*, *Why do you vex me thus?* The pronoun is to be referred to the idea of a noun contained in the verb.

551. With *ἀλγοῦσα* understand *γελῶ*. The sense is, *If I laugh at you, in grief I do it*. Others supply *ἀνιῶ*.

552. *ἀλλὰ νῦν ἔτι*, (if never before) *yet even now*. Comp. Electr. 411.

556. *But not with my words unsaid*, i. e. not without my saying what I could to dissuade. ἐπὶ here means *in* or *under* the circumstances denoted by the words succeeding it. Comp. Alcest. 373, note. Boeckh translates this line, “But not with my unspoken consideration,” i. e. Not in my secret conviction did I choose to live. This seems to put a force on the words, and not to suit the context.

557. τοῖς, opposed to τοῖς δ', for τοῖς μὲν, (comp. Mt. § 288, Obs. 3, 4,) refers to Ismene's words; τοῖς δέ, to Antigone's deed. The Schol. read σὺ μὲν σοί, from which Brunck made μέντοι, — a poor change.

558. That is, your fault in not listening to my words, and mine in not coöperating with you. We should have acted together.

561. See the note on 21, for τὸ παῖδε τὴν μὲν . . . τὴν δέ.

564, 565. The sense is, (True, O King, I have lost my mind,) *for when we are in adversity even the mind that is born in us, whatever it be, does not continue, but withdraws.* σοὶ γοῦν, sc. ἐξίστατο, etc. — σὺν κακοῖς . . . κακά, *to suffer evil with the evil.*

566. τί μοι βιώσιμον; *How can I live?* Comp. Herodot. iii. 109, οὐκ ἂν ἦν βιώσιμα ἀνθρώποισι, *men would not be able to live.* The verbal, like that in τέος, forms with the verb of existence an impersonal phrase.

567. ἦδε. Ismene had used the word τῆσδε. Creon replies, Do not say ἦδε, *this person* (as though she were alive), *for she is no more*, i. e. is as good as dead.

568. νυμφεῖαν = νύμφην, as λέκτρα, λέχη, εὐνή = γυνή.

569. Comp. the figure, Œd. Rex 1211, 1257.

573. τὸ σὸν λέχος, *the marriage which you speak of*, not your marriage. Comp. Electr. 1037. Eurip. Hippol. 113. Several MSS. and old editions assign v. 572 to Antigone, probably because the transcribers did not understand τὸ σόν. Boeckh defends this, because it would be contrary to Greek propriety for Ismene to call Hæmon

dearest, and because she had not spoken of a λέχος. But she had spoken of Antigone as the νυμφεῖα of Hæmon, and, being his own cousin, might say φίλατε, as Dejanira calls Lichas φίλατα' ἀνδρῶν in Trachin. 232. It is the poet's art to hide Antigone's soul until the last. — Boeckh assigns vv. 574, 576 to the Chorus, and, as it seems to me, with reason.

576. δεδομένα for δεδομενον. The plural of participles and adjectives is often used in Greek for the singular, when the subject is an infinitive, or part of a sentence. Supply ἐστί.

577. καὶ σοί γε κἀμοί, *yes, (determined on) by you and by me*, i. e. both of us regard it as decreed. — μὴ τριβάς, i. e. ἐμβάλλετε or ποιεῖτε, Brunck. Comp. μή μοι πρόφασιν, Aristoph. Acharn. 345, cited by Musgrave. So we say, *no more delay, no more excuses*.

579. The sense is, *Henceforth these must be women* (i. e. kept retired like women), *and not allowed to be at large*. Comp. Psalm lxxviii. 12 (13), where *she that tarries at home* is a poetical epithet of woman.

582 – 585. The subject of this sublime ode is the divine judgment which lays waste some families, like the reigning house of Thebes, involving them in guilt and woe. It is the irresistible sovereignty of Jupiter which thus brings men in their ignorance, and even by confusing their minds, into ἄτη. This word, it deserves to be remarked, signifies especially *misfortune resulting from crime and folly*. The first line denotes that they only are safe from such a wide-sweeping curse, who have no calamity; for when it begins, it goes down through successive generations. — θεόθεν properly a local form, here denotes the cause, as that from which the effect *proceeds*. — γενεᾶς πλῆθος, *totam gentem*; πλῆθος being used because the race or family consists of a multitude of parts. — ἔρπον. This verb is used in the sense of coming upon, invading = *accedo, aggredior, ingruo*.

586 – 592. With Hermann I make ἔρεβος, which has usually been regarded as the subject of ἐπιδράμῃ, an accusative. The sense is, *Just as, when the billowy sea (οἶδμα), by reason of the hoarse blasts that blow over the deep from Thrace, sweeps over the dark depths beneath the waves, it rolls from the bottom the black and wind-tost sand, etc., i. e. ruin sweeps over a devoted race, as the northerly gales over the Ægean, agitating it to its inmost depths.*

593 – 595. ἀρχαῖα πίπτοντ'. This position of ἀρχαῖα before τὰ πῆματα shows that it stands in a predicate relation, as Wunder first remarked. The sense is, *As a thing of the olden time I see the calamities of the house of the Labdacidæ falling upon the calamities of the dead; i. e. I see, when deaths occur among the Labdacidæ, that it is traditional for new calamities to be added to and grow out of them. We must conceive of the Chorus as thinking of the death of Laius propagating itself in that of Jocasta and in the woes of Œdipus, just as now the death of Polynices involved that of Antigone.*

596 – 598. γένος, posterity, successive generations. The sense is, *Nor do successive generations deliver the race from woe* (supply πημάτων); i. e. one generation after another preserves the calamity of the house. — ἔχει λύσιν, i. e. οὐδὲ γενεὰ ἔχει λύσιν πημάτων.

599 – 603. The sense is, *The light that had been spread over (that had arisen upon) the last descendants in the family of Œdipus, that light, the bloody dust of the gods below (the dust fatal to Antigone's life strewed over Polynices and sacred to the infernal gods) mows down, (καταμᾶ) together with loss of reason and madness of mind. — φάος ὑπὲρ, κ. τ. λ. = the joyful prospect of preserving their family held out to Antigone and her sister. For φάος, comp. Electr. 1354. — ρίζα, the issue, or descendants of a family, from which as from a root new shoots may spring up, and in which the life of the race endures, — τέτατο,*

spoken of the spreading of light ; Homer (Odys. xi. 19) uses the same verb of overspreading night. — ~~καταμῆ~~, *reaps*, or *mows down*. Comp. Ajax 1178, γένους ἀπαντος ῥίζαν ἐξημημένους. It is joined with φάος, just as we use similar words when speaking of the loss of our hopes. — κόνις. Jortin elegantly conjectured κοπίς, *knife*, which Brunck recived into his text. But it is Jupiter, rather than the infernal gods, of whom such a figure should be used here.

605. Others read ὑπερβασία. — τίς κατάσχοι for τίς ἂν κατάσχοι, (comp. Mt. § 515, Obs.) only that ἂν points to a hypothetical clause suppressed, such as, *if he sought to do so*. Hermann says, that with ἂν the clause means, *quis poterit vincere* ; without ἂν, *quis vincat*, i. e. *quem putas vincere*.

606. παντογῆρος, *qui ad senium ducit omnia*. Erfurdt. Sleep (including the ideas of weariness and weakness) may be said to bring on decay or age. The word is chosen as an antithesis to ἀγήρω. Homer's epithet for sleep is πανδαμάτωρ, and he denies its power over Jupiter, in Il. xiv. 247, a passage cited by Wunder.

609. δυνάστας, as sovereign.

611–614. τό τ' ἔπειτα, κ. τ. λ. Time is here divided into *prior*, *ensuing*, and *to come*, and ἔπειτα is somewhat boldly put first. The expression has plainly the same general meaning with *present*, *past*, and *future*, but is not identically the same with it. Comp. Eurip. Iph. in Tauris 1264, cited by Erfurdt: τά τε πρῶτα, τά τ' ἔπειθ' ὅσα τ' ἔμμελλε τυχεῖν. — νόμος ὃδ', i. e. the law of Jupiter's omnipotence and sovereignty. — ἐπαρκέσει ἄρας. In this difficult passage the MSS. have ἔρπει, but a Schol. reads ἔρπων. The sense is, *During all time this law will maintain its force, throughout all states, in no case approaching human life without harm*, i. e. without bringing evil to the guilty. For ἔρπω with a dative, comp. 618. πάμπολις the Schol.

explain by ἐν πάσαις ταῖς πόλεσιν, κατὰ πᾶσαν πόλιν. If this interpretation should fail to satisfy, I know of no better.

615–619. The sense seems to be, *For wandering hope is indeed a source of good to many of mankind; yet to many it is the deceiver of their vain desires. And harm* (supply ἄτη, rather than with Wunder ἐλπίς turned into ἀπάτη) *falls upon a man, all ignorant of it until he has put his foot in the hot fire.*

620. προσάυρη. The readings προσάρη, προσαύση, bring us with certainty to this word, which Seidler first restored. Brunck wrote ψαύση. προσαυρῶν Hesych. defines by προστυχῶν; προσηύρετο by προσέτυχε, προσηγάγετο. The word occurs nowhere in extant writers. Comp. Buttmann's Lexilogus, No. 22.

621. πέφανται, *has been uttered*, from φαίνω. Comp. Œd. Rex. 848.

625. *He fares but a little while without harm.* πράσσειν ἐκτὸς ἄτας is like πράσσειν καλῶς, κακῶς. Comp. 564, 565; Alcest. 228. — ὀλιγοστόν. The word properly means *one out of few*, as πολλοστός, *one out of many*. Thus πολλοστῷ ἔτει is, *in a year having many preceding it*, i. e. after many years. With χρόνος, *duration*, which is thought of as a whole, πολλοστός is used after the analogy of πολλοστόν ἔτος, but in the sense *long*; and so ὀλιγοστός with χρόνος means *little, short*.

629. τάλις was the word for a betrothed damsel among the Æolians, and was used by Callimachus, according to the Schol., Suidas, and others. τῆς μελλογάμου is most probably a gloss upon it, which crept into the text.

632, 633. τελείαν ψῆφον, *a fixed decree*, one that has been past, and is no longer debatable. — Join ἄρα μὴ with πάρει, *are you then here?* Comp. ἄρα μὴ in Sept. c. Theb. 190. μὴ interrogative implies that a negative answer is expected. — τῆς μελλονύμφου, i. e. concerning your future bride. For the genitive in this relation, following ψῆφον,

see Mt. § 342, and comp. v. 11. It can be taken also with *λυσσαίνων*.

635. καὶ σύ μοι, κ. τ. λ. The sense is, perhaps, *And thou, if thou hast good counsels for me, controllest me, for these (counsels) I will follow.* — Prof. Boies notices the intentional ambiguity here, in ἔχων, ἡγουμένου, which may denote cause or condition, and ἀπορθοῖς, which may denote a wish, or a fact. Hæmon fears to express himself fully, in opposition to his father's views.

637. Hæmon says, that no prospect of marriage will be justly placed by him above obedience to his father's right commands. — μείζων φέρεσθαι is like ἡσσω λαβεῖν of 439, and φέρεσθαι has the sense of *to carry off for one's self, obtain*, in which the active is used, v. 464. — σοῦ καλῶς ἡγουμένου = τῶν σῶν καλῶν προσταγμάτων.

639, 640. γάρ, *right! for.* — οὕτω διὰ στέρνων ἔχειν, *so to feel.* — πάντ' ὀπισθεν ἐστάναι, *that all things are to stand behind*, be placed below, *thy father's will.*

653. πτύσας = ἀποπτύσας, *respuens.* Comp. 1232. — ὥσεί τε δυσμενῇ, *and as an enemy*, i. e. and regarding her as an enemy.

654. Comp. 816.

658. πρὸς ταῦτ'. The sense is, *Let her then (πρὸς τ.) invoke Jupiter who presides over relationship (as much as she pleases, for I shall pay no regard to that consideration.)*

659, 660. τὰ ἐγγενῇ = τοὺς ἐγγενεῖς. — ἄκοσμα θρέψω, *If I shall have or allow to be.* τρέφω is often used in a sense akin to that of ἔχω, by the tragic poets.

667. τάναντία, the opposite both of σμικρὰ and of δίκαια.

668. τοῦτον, this obedient citizen. — This and the two next lines some critics, as Seidler and Hermann, have put before 663. But in his third edition Hermann with reason abandons his position.

673. The regular construction πόλεις τε καὶ is deserted.

675. τροπὰς καταρρήγνυσι, *causes routs by breaking ranks.*

Boeckh compares ῥῆξαι ἔλκος, *to make a wound by breaking the flesh*. And so in English we say *to break a hole in the ice*. — τῶν ὀρθουμένων, *those who are directed or governed*, i. e. who obey. So Schol. and Boeckh. Wex and Wunder explain it of those *who stand upright in the line of battle*, who do not fly. Ellendt of those “*qui suas res salvas vident*.” — τὰ πολλὰ σώματα, in v. 676 = τοὺς πολλούς.

677. οὕτως draws an inference, as in v. 465. — For the plural verbals, ἀμυντέα, ἡσσητέα, a usage of which the Attic writers are fond, comp. Mt. § 447. 1, and see v. 576. — τοῖς κοσμουμένοις, *what I have ordered*.

686. Comp. v. 500.

687. In the first edition the reading of Erfurdt and Hermann after the Scholiast, χᾶτέρως, was adopted. That would require, as it seems to me, the sense *it might be well in some other way*, i. e. and not as you say, = you may be wrong after all. But Hæmon is guardedly respectful here, and could not say this. The reading of the MSS. being recalled, we must translate the passage with Wex, “*possit vero etiam alius assequi quod recte se habet*.” If I understand the construction τί is to be supplied with καλῶς ἔχον. To make λέγειν ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, as Donaldson seems to do, the subject of γένοιτο, gives an easy construction, but is inconsistent with Hæmon’s bearing towards his father. Wunder, on his own authority, reads λέγοιτο for γένοιτο, which frees the clause from obscurity. — The *nexus* of the whole passage is briefly this: “*Wisdom is the best of possessions (683, 684), nor can I deny that it exists in what you say; and yet another might show it in his words also (685–687). My part is to be on the watch for you in regard to the opinions expressed by the people, since no one will dare to make them known before your face (688–691). Now I hear them secretly justifying Antigone (692–700). Persist not, then, in your course.*”

688. A Schol. reads σὺ δ' οὐ πέφυκας, and so Hermann and Boeckh.

691. λόγοις τοιούτοις is an explanation of ἀνδρὶ δημότῃ, and, as such, in apposition with it, = λέγοντι τοιαῦτα.

696. ἦτις τινὸς is a protasis between two apodoses. μήτε rather than οὔτε is used, because the thought is made general. See v. 33, note. — ἐν φοναῖς. Comp. vv. 1003, 1314.

699. λαχεῖν and τιμῆς both depend on ἀξία. The construction is the same as in v. 490. Render, *Is she not worthy of honor, to obtain it?*

703. εὐκλείας governs πατρός. — πρὸς παίδων, *on the part of children*. This is a brief substitute for the converse of the first clause.

706. τοῦτο refers to ὡς φῆς σύ, *as you say or think*, i. e. *your opinion*.

707–709. ὅστις οὗτοι. The transition from the singular of ὅστις to the plural of a demonstrative is very common. — ἔφθησαν. The aorist expresses a general truth, and thus answers to a present in the first clause.

710, 711. ἄνδρα, κ. τ. λ. Usually, an accusative, before an infinitive having an article, is placed between the article and the infinitive. But comp. Trachin. 65, σέ τὸ μὴ πυθέσθαι. ἄνδρα, as its place shows, is emphatic, = *as long as one is a man*. The infinitive might also be used here without the article. — κεῖ τις ἢ σοφὸς for κἄν τις ἢ σοφός. A few examples of εἰ instead of ἐάν with the subjunctive are received into the text of the tragic poets by the best critics. This is not rare in Homer and Pindar.

715. Erfurdt joins together ναὸς ἐγκρατῆς, *director of a vessel*. It is better to unite ναὸς πόδα, and then ἐγκρατῆς means *firmly, taking hold firmly*, ἐγκρατῇ, a reading of several MSS., Hermann prefers in his third edition. τείνας πόδα ἐγκρατῇ will then mean, *stretching the foot-rope, or brace, taught*.

717. στρέψας κάτω, *turning upside down, or over*, is intransitive; τὴν ναῦν can be supplied. The ironical expression in this verse is as if we should say, *He sails to the bottom*.

718. In this edition I have put θυμοῦ for θυμῷ, both of which appear in the MSS. εἵκειν θυμοῦ, as Wunder observes, is like εἵκειν πολέμου. — μετάστασιν δίδου, sc. αὐτῷ, *let it depart*.

720. πρεσβεύειν, *antiquius esse*. — In v. 721 τὸν ἄνδρα seems to be *the man in question*, he to whom advice is given. — πάντ' ἐπιστήμης πλέων, *full of knowledge as to every thing*, all full of knowledge.

722. εἰ δ' οὐν, *but if he is not*. The negative can be inferred from the ensuing clause.

726. διδαζόμεσθα is used passively. See v. 210, and Monk on Hippolyt. 1458. — τηλικοῖδε . . . τηλικούδε, *so old . . . so young*. Comp. Plat. Apol. 25. D, τοσοῦτον σὺ ἐμοῦ σοφώτερος εἶ, τηλικούτου ὄντος (so old) τηλικόσδε ὢν (so young).

727. φύσιν, *age*. Comp. Æsch. Pers. 433, ἀκμαῖοι φύσιν, *of a ripe age*. — In the next line supply διδάσκου with μηδέν.

729. τάργα, i. e. my case, or side, what I would wish to have done.

731. εὐσεβεῖν τινα and εὐσεβεῖν εἰς or περί τινα are used. Comp. Æsch. Agam. 329; Eurip. Alcest. 1148.

732. γὰρ in questions may sometimes be translated *then*. Comp. vv. 734, 736, 744, 770; Electr. 1221, 1222. If the interrogative form is taken away, the proper force of the particle is seen. E. g. here, (You would bid me do this), *for she has this disease of wickedness upon her*.

733. οὐ φησι, *says no, denies*. — Θήβης. The singular is the more lyric form. Comp. vv. 149, 153, 937, 940. Yet it occurs in a trochaic passage at the close of Œd. Rex.

738. See 547.

740. συμμαχεῖν is the reading of most MSS., but is probably an emendation. The infinitive is to be explained by

a blending of two constructions, viz. *ἔοικε συμμαχεῖν*; and *ὥς ἔοικε, συμμαχεῖ*. Brunck aptly cites from *Trachin.* 1238, *ἀνὴρ ὃδ' ὥς ἔοικε οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν*, for *νεμεῖ*. Comp. *Æsch. Pers.* 556, cited by Erfurdt: *τυτθά γ' ἐκφυγεῖν ἄνακτα . . . ὥς ἀκούομεν*, for *ἐξέφυγε ἄναξ*, or *ἀκούομεν* without *ὥς*.

742. *παγκάκιστε*. Porson on *Orestes* 301 prefers *παὶ κάκιστε*, a reading which Plutarch has. — *διὰ δίκης ἰών*, *contending with*. Comp. *Œd. Rex* 773; *Alcest.* 874.

743. The sense is, *Yes, for I see that you are doing wrongfully what is unjust*, i. e. that you are sinning against justice. A neuter plural accusative often follows *ἀμαρτάνειν*. Comp. vv. 550, 914. *δίκαια* is used with allusion to *δίκης* in the preceding line.

746. *γυναικὸς ὕστερον*. Schol. *ἡττηθὲν ὑπὸ γυναικός*.

747. I have adopted in this edition *οὐτὰν* (*οὔτοι ἄν*) for *οὐκ ἄν*, after Hermann and Wunder; because *ἄν* (not for *ἐὰν*) is short, as is proved by Hermann (*Opuscula*, IV. 373).

752. Creon thinks his son threatens him with death. But Hæmon either speaks of his own death, or rather of calamity which Creon would bring on himself by his folly.

756. *κώτιλλε*. A rare verb, not elsewhere used by the tragic poets, but found in *Hesiod. Op.* 372, and *Theocrit. Adoniasus.* 87, in both which places it is intransitive. Here it is transitive, after the analogy of verbs of speaking, with an accusative of a person. It means *to prate* or *babble*, to prate at, revile by prating.

758. *τόνδ' Ὀλυμπον* = *τόνδ' οὐρανόν*. *μὰ* is understood.

759. Boeckh joins *ἐπὶ ψόγοισι* and *χαίρων* together, and Hermann, *ἐπὶ ψόγοισι* and *δεννάσεις*. In this case *ἐπὶ* = *besides*, and *χαίρων*, *impune*; as *κλαίων*, v. 754, and elsewhere, signifies *non impune*. *δεννάζειν*, *to scoff*, from *δέννος*, *scoffs*, *insults*, a word used by Herodot., takes an accus. of the thing spoken, *Ajax* 243, and of the person or thing spoken against, *Eurip. Rhes.* 925, 951, — the last for the reason mentioned above, v. 756.

760. τὸ μῖσος. As we say, *my abhorrence* for the person abhorred.

762 – 765. Take ἔμοιγε with πλησία. — In the next two lines a negative and an affirmative clause are connected by οὔτε and τε. — κράτα. Sophocles has τὸ κράτα; other poets said τὸν κ., but κράς was unknown to the Attic poets. — In v. 765 the sense is, *That you may rave in the presence of those of your friends who wish* (to be with you, and not in mine).

767. τηλικούτος, i. e. of a person so young. βαρύς, is dangerous, furnishes ground of alarm. Comp. v. 1251.

768. φρονεῖτω ἰών, let him go and have loftier feelings than a man should have. ἢ κατ' ἄνδρα, literally, *than according to*, than in conformity with the nature of.

770. καὶ κατακτεῖναι, even to slay. A single line here finely portrays the state of Creon's mind, who, out of mere despotical feeling, puts both his nieces in the same class of guilt. — In v. 771, τὴν μὴ θιγοῦσαν expresses dubiously what τὴν οὐ θιγοῦσαν would express positively. The latter means, *her who did not touch*; the former, *one who did not touch, if indeed she did not*.

775. τοσοῦτον φορβῆς ὥς ἄγος, so much food, (used as an expiation, that, &c.).

778. τεύξεται τὸ μὴ θανεῖν, Mt. § 328, Obs. When τυγχάνειν, in the sense *obtain*, governs an accusative (and not a genitive), the accusative is always that of a pronoun or adjective in the neuter, or an infinitive with the article τό. — που is ironical.

779. The sense is, *Or shall know certainly at least then*.

782. κτήμασι. Some translate this as denoting *wealth*, i. e. the *wealthy* or *powerful*. Others, as *the possessions*, *the mancipia of Love himself*, those whom he possesses or inthralls. The sense, then, of ὃς ἐν κτήμασι πίπτεις, *who comest down with violence upon thy bondsman*, is repeated in ὃ δ' ἔχων μέμνηεν. This sense suits the scope of the ode, which

is to set forth the resistless sway of Love, especially in overcoming duty and law, which Hæmon's conduct suggested. But if κτήμασι means *thy possessions*, is not a pronoun needed to confine its notion?

783, 784. Interpreters compare Horace Od. 4. 13. 6: (Amor) "doctæ psallere Chiæ pulchris excubat in genis." There seem to be several contrasts, in this ode, between the violence of Love assaulting his victims, and his mildness on a maiden's cheeks; between his restless roving over the sea, and his retired rustic haunts; and between immortals and mortals over whom he exercises sway.

785. The thought is, that no place is inaccessible to love. — αὐλαῖς. It is said that αὐλή is only used of human habitations, and not of those of beasts. However this may be, men only are thought of. In a frag. Euripides says, ἔρως θεῶν ἄνω | ψυχὰς ταρασσει, καπὶ πόντον ἔρχεται.

786. φύξιμός σε. Adjectives derived from active verbs sometimes govern an accus. like their verbs, instead of their usual case, a genitive. See Mt. § 422. This is true in Latin also. "Hanno vitabundus castra hostium consulesque." Livy, xxv. 13. "Pompeius facta consulta-que ejus æmulus erat." Frag. Sallust.

789. ἐπ' ἀνθρώπων is for the simple genitive. Matthiæ thinks that ἐπὶ here means *among*.

791. ἀδίκους παρὰσπᾶς, *drawest aside to injustice, makest unjust by drawing aside*. The adjective expresses the effect of the verb.

794. νεῖκος ἀνδρῶν ξύναιμον, *strife between men of the same blood*. By a singular license of the tragic poets, an adjective often agrees with a noun in case, when it ought to agree with the genitive after it. So τοῦμόν αἶμα πατρός, ὄψις τέκνων βλαστοῦσα, Œd. Rex. 1376, 1400. A transition to this idiom may be seen in such phrases as ξύναιμον ὁμμ' ἐμοί, *sight of one related to me*, Ajax 977; σύναιμον λέχος, *marriage with a relative*, Eurip. Phœniss. 817 (831); δμαιοσ φόνος, Æsch. Furies 203 (212).

795 – 800. ἔμερος is conceived of, as seated at or in her eyes, and beaming forth. — τῶν μεγάλων, κ. τ. λ. The sense is, *Seated in government by the side of mighty laws.* Desire or love is an assessor or associate judge with the laws, and carries his points against them. — τῶν μεγάλων θεσμῶν refers to Creon's enactments.

801. θεσμῶν ἔξω φέρομαι, *I am carried on beyond established bounds*, i. e. I cannot control my feelings. θεσμῶν is here used with allusion to the same word in v. 799.

805. ἀνύτουσαν θάλαμον = ἀνύτουσαν ὁδὸν εἰς θάλαμον. Comp. v. 231. — This and the ensuing sets of anapaests are recited by different members of the Chorus, “*alio*,” as Hermann says, “*miserante infelicem virginem, alio acerbè vituperante, alio irridente, alio frigide consolante, alio denique excusante quidem sed tamen non laudante.*”

806. Fault has been found with these exquisite laments of Antigone, for tautology and verbiage; but, as Boeckh remarks, by such repeated moanings the poet hits the mourner's state of mind, which recurs continually to the same cause of sorrow, and dwells upon it. The same characteristic is noticeable in Job, and the Lamentations of Jeremiah.

816. Comp. vv. 654, 891, 1205. This thought is repeated several times in Romeo and Juliet; as, “I would the fool were married to her grave.” (iii. 5.) “Death is my son-in-law, death is my heir; my daughter hath he wedded.” (iv. 5).

820. ἐπίχειρα, *money put into the hand, reward, here penalty.*

821. αὐτόνομος, *according to a law, or in a way of your own*, not in the way of nature. Take Ταντάλου with ξέναν, *the Phrygian stranger daughter of Tantalus*, i. e. Niobe. She is called ξέναν, as being a foreigner at Thebes, where she was the wife of Amphion; and Phrygian because Sipylus was sometimes assigned to that country rather than to Lydia.

826. ἀτενής, *firm, firmly adhering*. — πετραία βλάστα, *the rocky crust* which enveloped Niobe.

831. The epithet παγκλαίτοις is poetically transferred from the eyes to the brows. Comp. Alcest. 261. — δειράδας, *the mountain ridges*. Comp. collum, in Latin.

836. The sense is, *It is a great thing for a mortal to share alike with demigods* like Niobe. τοῖς ἰσοθέοις depends on ἔγκληρα. — μέγα ἀκούσαι, literally, *a great thing to hear of*.

845. ἄλσος . . . Θήβας, the city or territory of Thebes, as consecrated to Thebe. Comp. v. 149; Electr. 5, note. — ἔμπας is to be joined to ἐπικτώμαι, as Donaldson remarks. *You at all events I have for my witnesses*, even if I must die.

849. ποταμίου, *novel, strange*.

851. This flat line, which deviates in metre from the corresponding line in the antistrophe, is without doubt no part of the text.

854, 855. The sense is, *You came violently into collision with the high seat of Justice*, with Justice on her lofty throne. Comp. Æsch. Agam. 373, λακτίσαντι μέγαν Δίκας βωμόν.

856. The sense is, *You are paying off some misery belonging to your father*, i. e. are suffering for his crime.

857 – 861. This difficult passage may be thus rendered: *You touched upon a thought to me full of grief, — upon sorrow for my father often renewed, and for the whole fate of us renowned Labdacidæ*. — μερίμνας is a genitive singular, and not an accusative plural, as some take it. — τριπόλιστον, Schol. πολλάκις ἀναπεπολημένον, gloss. πολυθύλλητον. — οἶκτον is governed by ἔψαυσας. Verbs of touch sometimes govern the accusative, as ψαύω, *infra*, 961. Comp., for the change of case governed, Eurip. Supplices 87, τίνων γόων ἤκουσα καὶ στέρνων κτύπον. The reading οἶκτον is, according to Elmsley, a mere error of the copyist, and οἶτον has little more authority. — κλεινοῖς Λαβδακίδαισιν is

an explanation of ἀμετέρου, and is for κλειῶν Λαβδακιδῶν. A dative follows πότμος, as it does πίπτω.

864. κοιμήματα ἐμῷ πατρί, i. e. παρὰ ἐμῷ πατρί. Comp. εὐνηθείσά τινι, κοιμηθείσά τινι, in Homer and Hesiod. — αὐτογέννητα, *which themselves produced him*, i. e. incestuous.

870. His marriage to the daughter of Adrastus, king of Argos, occasioned the siege of Thebes, and his death.

872. σέβειν. So εὐσεβοῦσα is used, v. 924, in reference to acts of piety towards a deceased brother. — τὶς with εὐσεβεία depreciates the act.

873. κράτος (τούτου) ὅτῳ κράτος μέλει, *the authority of him whom authority concerns*, i. e. *who has a right to use it*. — παραβατὸν πέλει, *not ought not to be, but cannot be, will not allow itself to be violated*.

875. αὐτόγνωτος ὀργά, *self-judging or self-willed feeling*, or passion.

884. εἰ χρεὶν λέγειν, *if it were of use to utter them*.

887. ἄφετε. Most MSS. have ἀφῆτε, or ἀφεῖτε, which neither the construction nor the metre allows. One has ἄφετε, preferred by Gaisford and Hermann, and one, as a correction, ἄπιτε, which Brunck adopts. The construction changes from the future to the imperative. — χρῆ = χρήζει, from χράω. This is Dindorf's emendation for χρή, *oportet*, after the Schol., who says εἰ χρήζει καὶ θέλει. He cites from Hesychius χρῆς, θέλεις, χρήζεις.

888. τυμβεύειν is intransitive = *to lie buried*. τυμβεύσει is a reading of less authority.

892. αἰψόρουπος. According to Ellendt, *custoditus perpetuo*, i. e. *from which there is no escape*. According to a gloss, *always guarding or confining me*.

896. πρὶν μοῖραν βίου ἐξήκειν, *before my allotted time of life is elapsed*. Comp. Philoct. 199, πρὶν ὁδ' ἐξήκοι χρόνος.

899. κασίγνητον κάρα. This the Scholiast and others interpret of Eteocles.

904. *καίτοι εὖ. And yet I honored thee with reason (εὖ) in the opinion of the wise.* I think, with Triclinius and Wex, that εὖ should be joined to ἐτίμησα. The emphasis is upon it. If εὖ is taken with φρονοῦσιν, the sense must be, *I honored thee in the opinion of the wise.* But she honored him in the opinion of every body. For the dative, comp. v. 25.

905. Supply, with this line, from the ensuing, “and they were wasting away in death.”

908–912. There is here, as Brunck and others remark, an allusion to what the wife of Intaphernes says in Herodot. iii. 119, who, when her relatives were condemned to death, and it was permitted her to save one of them, chose her brother rather than her husband, alleging reasons similar to those of Antigone. Herodotus had not finished his history in 409, B. C., more than thirty years after the Antigone was written, but he began it some years before the date of this play; so that either Sophocles may have taken the anecdote from the yet unpublished work of his contemporary, or both may have drawn it from a third source. Several German critics have impugned the genuineness of 905–912, as being borrowed from Herodotus, and as rhetorical and unnatural. The first is no objection, as we have seen; as for the last, the question is not concerning truth, but concerning Antigone’s feelings at the time. She knew not what conjugal and maternal love were, and was absorbed in fraternal; so that she could not feel otherwise than as she is here represented. Moreover, the conjugal tie was not as close as Christianity has made it. — πρὸς χάριν τίνος νόμου = ἔνεκα τίνος νόμου, *on what principle.* — καθανόντος, sc. πόσεως, *if one husband died.* — εἰ τοῦδ’ ἤμπλακον, *if I had lost this one, i. e. a child by the first husband.*

924. See Alcost. 1093, note. — In the next line, for ἐν θεοῖς comp. v. 459.

926. A twofold construction is here admissible, according

as παθόντες or ἡμαρτηκότες is taken with ξυγγνοῖμεν. In the first case ἡμαρτηκότες denotes a reason; in the other παθόντες is a circumstance of time. *I will acknowledge that I have suffered because I have done wrong*, i. e. I will own that I am justly punished, or *After I have suffered* (i. e. when death has opened my eyes to the truth), *I will own my error*. The first construction gives far the best sense, and is adopted by Hermann; the other is Boeckh's. — παθόντες. Here, as usual, a woman, and so a chorus of women, use the plural masculine when speaking in the first person. — ξυγγνοῖμεν for ξυγγνοίημεν, as εἶμεν for εἶημεν, Alcest. 921.

928. In these words Antigone does not express a forgiving spirit, but only means to say that her punishment was so great, that she could wish no greater for Creon (οἶδε) in case of his guilt.

929, 930. I. e. *She at least has still the same feelings, equally violent*.

931. τούτων = τούτων ἔνεκα. It refers to the feelings which they, through their delay, allowed her to express.

935, 936. These two lines are assigned by Boeckh to the Chorus. The Schol. hesitates between the Chorus and Creon. There is a scornful moderation in the words, which suits the king's present state of mind.

937. ὦ γῆς Θήβης ἄστυ πατῶν, i. e. ὦ Θήβη, or Θῆβαι, πατῶν ἄστυ γῆς.

938. προγενεῖς. So one MSS. This rare form for πρόγονοι is common in the comparative προγενέστεροι. In most MSS. we have καὶ θεοὶ πατρογενεῖς, θεοὶ τε πατρογενεῖς. The first reading came from a substitution of a common for a rare word, but hurt the metre. Then a second hand mended the metre by putting θεοὶ τε for καὶ θεοί.

941. βασιληῖδα is Seidler's conjecture for βασιλῖδα, which destroys the measure. — μούνην, she forgets her sister, as Electra forgets Chrysothemis, Electr. 1200.

944–954. The main subject of this ode is the power of fate shown by examples of persons immured like Antigone. In the last of the three examples, the poet does not speak expressly of confinement, but as it was an Attic story relating to the race of Erechtheus, his hearers were probably familiar with it. — ἀλλάξαι φῶς ἐν, *to exchange light for*. The usual construction of verbs meaning *to exchange* is with an accusative and a genitive. Instead of the single genitive, sometimes a noun with a preposition, (in the genitive with ἀντὶ or ὑπέρ, dative with ἐν, accusative with πρὸς,) is used, or a simple dative, as in frag. Soph. Niobe, πόνον πόνον ἀλλάσσοισα. — The αὐλαὶ here mentioned are called by Pausanias, ii. 23. 7, “a brazen chamber in an underground building, which Acrisius once made to guard his daughter in.” — ἄλβος, Erfurdt’s conjecture for ἄμβρος of the MSS., all the recent editors have adopted.

955–965. Lycurgus, king of Thrace, is here meant. — ὀξύχολος. The adjective is not an attribute, but denotes the cause of the punishment. *The son of Dryas, quick to anger* (i. e. because he was such), *was confined*. Vitgil, cited by Wunder, speaks (Æn. iii. 14) of the land “*acri quondam regnata Lycurgo*.” — κερτομίῳ ὀργαίς, *for his petulant temper*. — πετρώδει ἐν δεσμῷ, i. e. in a cave of Mount Pangæus. See Apollodorus, iii. 5. Musgrave. — ἀποστάζει is intransitive, as στάζω often is, and the remark contained in the clause is a general one. — παύεσκε. The Homeric frequentative form in σκον is now and then used by the tragic poets in lyric passages.

966–976. The story spoken of in this difficult passage is told at large by Diodorus Siculus, iv. 44. The mistress or wife of Phineus persuaded him, by false accusations, to confine under ground his two sons by his lawful wife, Cleopatra, who was descended through Orithyia, wife of Boreas, from Erechtheus, king of Athens. Diodorus adds that Cleopatra herself was also kept in confinement, and that some

mythographers say, that the sons of Phineus had their eyes put out. This form of the fable our poet and Apollodorus have handed down. — παρὰ Κυανέων, κ. τ. λ. παρὰ, *near, by*, in which meaning it usually governs the dative, but the genitive occurs v. 1123. By Κυανέων πελαγέων is intended *the bay or lagoon formed between the Cyanean islands and the shore*. By the διδύμας ἀλός is meant *the Euxine*, which seems like two seas united into one, because *the “Ram’s Forehead,”*—the southern point of the Tauric Chersonese,—and *Point Carambis* in Paphlagonia, running out opposite to one another, very much contract its breadth. Such is the explanation of this passage given by Eustathius in his Commentary on Dionys. Periget. 148, and that poet himself calls the Euxine (v. 156) for this reason διθάλασσον. — ἀκταί, supply εἰσὶ. — ἰδὲ = ἡδέ, *and*, but is scarcely to be met with in the tragic poets. — Salmydessus seems to be mentioned to heighten the horror of the action; for this town, together with the neighboring coast (which bore the same name), was famous for shipwrecks and Thracian wreckers, and hence called ἐχθρόξενος by Æsch. Prom. Vinc. 727. Comp. Xen. Anab. vii. 5. 12, and Schneidér’s note on that place. The lacuna here after Θρηκῶν has been filled up by Boeckh with ἄξενος. — ἀγχιπόλις, *qui urbi proximus est eamque tutatur*. Erfurdt. *The god of the city*. Boeckh. Ares was especially a Thracian god. — ἵνα . . . ἀκμαῖσιν. In this edition I have put Lachmann’s conjectural reading ἀραχθέντων in the place of ἀραχθὲν ἐγχείων, which destroys sense and metre. The sense of the passage seems to be something like this: *Where Ares . . . saw a horrible wound inflicted so as to produce blindness upon the two sons of Phineus by his savage wife, (inflicted) upon their luckless eyeballs that were pierced by bloody hands and the points of shuttles*. — ἔλκος τυφλωθὲν is classed by Mt. § 409. 5, Obs. 1, with examples in which, instead of a general word, as ποιεῖν, another is used expressive of the particular mode

of producing the effect. Thus τυφλοῦν ἔλκος = ποιεῖν ἔ. τῷ τυφλοῦν, and τυφλωθέν = ποιηθέν τῷ τυφλοῦν. Comp. v. 675, note. — ἀλαδὸν denotes the result of τυφλωθέν, = ὥστε ἀλαδὸν εἶναι, and is lyrically joined to ἔλκος instead of ὀμμάτων. Comp. v. 794, note. But there seems to be great tautology in the use of this word with τυφλωθέν. — κύκλοις explains, and is in the same construction with Φινειδαῖς. — ἀραχθέντων. Comp. this word, v. 52, where it is used, as here, of putting out the eyes. — ἀλαστόροισι. Schol. ἀλαστα πεπονθόσι, δυστυχέσι.

977–987. ματρὸς is to be taken with γονάν, *birth* or *descent from a mother*. — ἀνύμφευτον, *in unhappy wedlock*. Schol. κακόνυμφον · ὅτι ἐπὶ κακῷ νυμφευθεῖσα, δυστυχεῖς αὐτοῦς ἔτεκεν. — σπέρμα . . . ἄντασε. *She partook of or belonged to the Erechtheidæ as to race*. — Βορέας –άδος is a feminine patronymic from Βορέας, of rare occurrence. — ἀμπεπος, Schol. ἴσον ἵππῳ δυναμένη τρέχειν. The phrase ἀμπεπος ὑπὲρ contains the idea of motion: *fleet as a horse over a steep hill*, = coursing over it swiftly as a horse. The πάγος or hill here meant was Mount Pangæus, the dwelling of the Boreadæ. But Hermann renders ὀρθόποδος πάγου, *stiff ice*. — ἔσχον ἐπ' ἐκείνῃ = ἔπεσχον ἐκείνῃ, *attacked, bore down upon her*. Schol. ἐνέσκηψαν, ἐπετέθησαν. But it is better to translate this clause, *The Fates had it, or prevailed even in her case*. Comp. Philoctet. 331, ἔσχε μοῖρ' Ἀχιλλέα θανεῖν.

988. ἀνακτες. Sophocles applies this word not only to kings, but to divinities on the one hand (Electr. 635, 645, 1376), and principal men, like the counsellors of a king, on the other. Comp. v. 940. Tiresias himself is so called in Œd. Rex 284.

990. The sense is, *This way by means of a guide is for the blind*, i. e. is the way which they must take.

996. ἐπὶ ξυροῦ τύχης, *on the razor* (i. e. razor's edge) *of fortune*. The metaphor appears first in Homer, Iliad x. 173.

1001. φθόγγον ὀρνίθων . . . κλάζοντας. A *constructio ad sensum*, ὀρνίθας being thought of by the poet. — κακῶ, *sinister*. — βεβαρβαρωμένῳ, Schol. ἀτάκῳ, *wild*. In the next line φοναῖς is a noun, as in 696, 1314, denoting the manner; = *murderously*.

1005. ἐγεύομην ἐμπύρων, *I essayed burnt-offerings*, i. e. examined into the signs given by them. — βωμοῖσι is the place, which the poets often denote by a dative.

1009, 1010. μετάρσιοι χολαὶ διεσπείροντο, *the galls were dissipated in the air*, i. e. as I understand it, without emitting a flame. Render the next clause, *And the thigh-bones slipping down lay free from their enveloping fat*. Voss, Passow, and others hold, that the thigh-bone (μηρίον) was taken out of the thigh (μηρός), cleared of flesh, covered in caul and fat, and burnt. But this passage shows, I think, that the two words are sometimes used in the same meaning, as what is here said of wrapping up the μηροὶ in fat is said of μηρία in Homer. The truth probably is, that the thigh-bone was not denuded of its flesh; hence μηρίον means, not *thigh-bone*, but *thigh*, and usage confined it to that part of the thigh of *victims* which was burnt on the altar, including bone and flesh; whilst μηρός denotes the thigh of men and animals in general, and is sometimes synonymous with μηρίον; as it clearly is Iliad. i. 460, and probably in the present instance. On this controverted point the reader is referred to Schneider's Lex. voce μηρίον; Nitzsch on Odyssey iii. 456; Bähr on Herodot. iv. 35.

1012, 1013. The sense is, *Such fruitless auguries from sacrifices that afforded no sign*, etc. φθίνοντα, Herm. *irrita, nihil eorum quæ optasset portendentia*. Ellendt, *sine effectu observata*. It was a sign of evil that the Gods would not accept the sacrifices, and give signs by them.

1015. ταῦτα νοσεῖ = ταύτην τὴν νόσον ἔχει or νοσεῖ. — φρενὸς = βουλῆς.

1016 – 1018. παντελεῖς, *all*. The thought contained in

this passage is well 'paraphrased by the Scholiast in words which may be translated thus: *The dogs and birds, after tearing to pieces the corpse of Polynices, brought it to the altars, and thus polluted them all.* — γόνου must, I think, be joined with πλήρεις, and not with βορᾶς.

1022. βεβρωτες is construed *ad sensum* with θρῆνις taken collectively. — ἀνδροφθόρου αἵματος λίπος, *the fat containing a slain man's blood.* Comp. Eurip. Bacchæ 139, ἀγρεύων αἷμα τραγοκτόνον, i. e. of a slaughtered goat.

1025 – 1027. According to Mt. § 521, Obs. 1, ἐπεὶ without ἀν before a subjunctive is only found twice in the tragic poets, here and Œd. Col. 1226. — ἀκεῖται, sc. τὸ κακόν.

1026. ἀνολβος = μῶρος. Comp. Ajax 1156, cited by Erfurdt, and Eurip. Iph. in Aul. 448, ἀνολβα εἰπεῖν. Hesych. defines ἀνόλβους by ἀπόρους, ἀνοήτους, κακοδαίμονας.

1028. Comp. v. 924.

1035. ἀπρακτος governs ὑμῖν as the passive πράσσομαι would, and μαντικῆς as the genitive of that in respect to which he was tried. — τῶν ὑπαὶ γένους seems to mean *the class of these augurs*, though Hermann reverses the construction, and makes the sense to be *those of (my own) family*; viz. Hæmon. This sense the connection can hardly allow.

1036. The two verbs here properly mean *to be exported in trade, to be discharged, or sold*, as the cargo of a vessel; hence to be made traffic of, to be made the subject of the arts of bribed soothsayers. Reference is had probably to the instigators of the popular murmurs mentioned v. 289.

1037 – 1039. τὸν πρὸς Σάρδεων ἤλεκτρον, *the bright metal from Sardes.* Electrum in Homer and Hesiod is something metallic, and afterwards, besides amber, it denoted a natural or artificial alloy of gold and silver. According to Pliny, Nat. Hist. 33, § 23, cited by Musgrave, the ores and compound, into which one fifth of silver entered, were so called. — Ἰνδικὸν χρυσόν. The gold found in the desert

of Cobi, northwest from the Indus, is probably meant. See Herodot. iii. 102 and Bähr's note.

• 1042. οὐδ' ὥς, *not even thus*. — μὴ is joined by Brunck to τρέσας; but μὴ τρέσας would mean *unless I dreaded*, which is alien to the sense; so that οὐδὲ μὴ παρήσω must be taken together. This then is an example of the use of both the negatives with a future *indicative*, for which see Electr. 1052, note.

1046. χοῖ πολλὰ δεινοί, *even those who have great abilities*.

1049. πάγκοινον, *common to all, universal remark*.

1056. τὸ (γένος) ἐκ τυράννων. Comp. v. 193, παίδων τῶν ἀπ' Οἰδίπου. The prepositions are almost pleonastic.

1057. The sense is, *Do you not know that you are saying whatever you say of one who is a ruler?*

1060. τὰκίνητα διὰ φρενῶν = τὰ διὰ φρενῶν ἀκίνητα, *secrets that have remained motionless in the mind*.

1061. There are two clauses in this line, and κίνει is to be supplied in the second.

1062. οὕτω, i. e. ἐπὶ κέρδεσιν. Supply εἰρηκέναι after δοκῶ. The sense seems to be, *Right, for even already I think that I have thus spoken as far as you are concerned*, i. e. I have already spoken for gain; but for your gain, not my own. Hermann removed the interrogation-mark from this line, and explained it as above.

1065. τροχοὺς ἀμλλητηῆρας, *rival wheels, wheels that go round vying with one another*, i. e. with equal speed. The *wheels* are put for the *revolutions of the wheels*, and the phrase means *a few moments*. τελῶν τροχοὺς then means *about to complete, or pass through, a short space of time*. Others write τροχοὺς, *courses, revolutions*, i. e. here *days*, and the Schol. renders ἀμλλητηῆρας by ἀλλήλους διαδεχομένους, *successive*. But that would destroy the terror of the prediction in a great measure, and the events happened in a few moments.

1066, 1067. ἐν οἷσι, *within which*, followed by a future, is

here equivalent to *πρὶν ἂν* with a subjunctive. — *ἀντιδούς ἔσει*, for *ἀντιδώσει*. For this periphrastic future, comp. Mt. § 559. In the present instance it answers to our second future.

1068. *ἀνθ' ὧν* = *ἀντὶ τούτων* or *τούτου ὅτι*, *in requital for, on account of this, that*. — *τῶν ἄνω* is partitive, = *ἐκ τῶν ἄνω*, *one of those who ought to be above the ground*. — *ἔχεις βαλὼν* = *ἔβαλες*. — *ψυχὴν* in v. 1069 = *a living person*.

1070, 1071. *ἄμοιρον τῶν κάτωθεν θεῶν*, *one who had no share with the Gods below*, i. e. who was kept away from their abodes by lying unburied. — *ἀνόσιον*. Schol. *μὴ τυχόντα τῶν δσίων*.

1072, 1073. *ὧν* is neuter. So Boeckh. — *βιάζονται* has *οἱ ἄνω θεοί* for its nominative. So Boeckh and the Schol. What is meant is, that the Gods above are forced by Creon into participation with him in depriving the Gods below of their rights. For *τάδε*, comp. v. 66. Erfurdt refers *ὧν* and *βιάζονται* to Polynices and Antigone; Hermann to *νεκρῶν*, implied in *νέκυν*.

1074–1076. *τούτων* = *ἐνεκα τούτων*. Comp. v. 931. — *ληφθῆναι* follows *λοχῶσιν*, *they lie in wait for you to be taken*, and expresses its result or effect.

1078. Hermann understands *ἔσται* with *τριβή, ταῦτα* with *φανεῖ*, and puts commas after *γὰρ* and *τριβή*. It is better to take *τριβή* as a nominative to *φανεῖ*.

1080–1083. I interpret this, with Boeckh, as a general remark, and not, as most others have understood it, as spoken of the cities engaged in alliance with Argos against Thebes, whose armies, led by the Epigoni, again besieged it. For the hostility mentioned is said to be caused by the impure odors brought to a city's altars by ravenous birds and beasts; but that of the Argives subsisted already, and for other reasons. — *συνταράσσονται ἐχθραὶ* = *ποιοῦνται ἐχθραὶ τῷ συνταράσσειν αὐτάς*, or *συνταράσσονται ὥστε ἐχθραὶ γένεσθαι*, i. e. are made hostile — not to each other, but every

single city is made so — towards an author of such pollution, — Creon, for example. Something so one Schol., who explains the clause by αἱ πόλεις ὧν ἄρχεις ἐπαναστήσονται σοι. — ὅσων = ὅσων ἀνδρῶν. The meaning is the same as if ὅσάκις, *as often as*, had stood here. — καθήγισαν. Schol. μεθ' ἄγους ἐκόμισαν: Hermann, *defile*; Boeckh and Passow, *bury*, i. e. devour, sarcastically spoken: so writes Spenser, Faery Queene, 2. 8. 16:

“What herce or steed, said he, should he have dight,
But be entombed in the raven and the kight.”

— ἐστιοῦχον ἐς πόλιν, *to a city having altars*, as the Schol. explains it, and therefore sacred.

1084–1086. Hermann joins καρδίας τοξεύματα and σοῦ θυμῷ, and translates the phrases thus: *Talia propter iram tuam animi mei tela*; but in his third edition he renders καρδίας τ. animi tui vulnera. Boeckh takes θυμῷ σου together, as the thing aimed at; but this is not, I think, a construction admitted by the tragic poets. Allusion is evidently made in this passage to Creon's words, v. 1033; and the true construction, as it seems to me, has been overlooked. σου of the editions should be joined to ἀφῆκα, and written σοῦ. Comp. v. 1034. The sense is, *Such heart-arrows (darts fitted to wound the heart) have I shot at thee in my anger*.

1089, 1090. τρέφειν, *to keep* = ἔχειν. — ἀμείνω τῷ φρενῶν ἢ νῦν φέρει. The form of this sentence is explained by Hermann and others on the principle of a blending of two constructions, viz. φρενῶν ὧν νῦν φέρει, and ἀμείνω ἢ νῦν φέρει. The latter construction was chosen because it suited ἡσυχωτέραν also. Several recent editors take νοῦν φρενῶν together, and support their view by the Homeric phrases νοῦν μετὰ φρεσίν, νοῦν ἐν στήθεσσι, which are not analogous, since φρένες, στήθεα there are places.

1093. ἀμφιβάλλομαι. Compare, for the transition from the

singular to the plural, *Alcest.* 216. This present is used of something that has been and still is, like the present with *πάλαι*, which is of very frequent use. — *ἐκ* denotes a previous state with the idea of change, = *instead of*; *become from*. Comp. *Æd. Rex* 454, *τυφλὸς ἐκ δεδορκότος*.

1096. *τό τε . . . ἀντιστάνα δέ*. Here *τε . . . δέ* are instead of *τε . . . καί*, because the second clause is not only connected with, but also opposed to the first. — The sense of this and the next verse is, *For to yield is unpleasant; but if I hold out, it lies before me as a dreaded thing to smite my wrath with harm*, i. e. to bring upon myself harm as the fruit of my rage. *ἐν δεινῷ πάρεστι* is the same as *δεινὸν π*. Comp. *Electr.* 384. Strictly *δεινὸν* is that within the limits of which the subject is included. Hermann explains *ἐν δεινῷ* as though it meant *in addition to*, or *besides*, *being unpleasant*, understanding it of the pain felt by Creon in acting against the warnings of the prophet, to which no allusion had been made.

1102. *δοκεῖς παρειακάθειν*; *Do you think it best to yield?*

1103. *συντέμνουσι κακόφρονas*, *make short work with the ill-judging, cut them short*. Schol. *συντόμως κατακόπτουσι*. Passow, and after him Wunder, suppose that, by an ellipsis of *ὁδόν*, *συντέμνουσι* means *cut short the road, soon catch up with*. The accusative of a person is then to be compared with that joined to *ικνέομαι*, or to be accounted for from the ideas of overtaking and seizing which are involved in the expression. Some render *κακόφρονas* *wicked*, but the Chorus would hardly call the king by such a name.

1105. *καρδίας ἐξίσταται τὸ δρᾶν*, *I recede from my anger or feeling in regard to doing it*, or so as to consent to do it. Hermann explains the construction by saying that, as *καρδίας ἐξίσταται* = *πείθομαι*, it can have the same construction.

1107. *ἐπ' ἄλλοισιν τρέπε*, says Hermann, is not for *ἐπίτρεπε ἄλλοις*, but means *do not turn this upon others*, i. e. do not remove it from yourself and put it upon them.

1109. οἱ ὄντες, *present attendants*, as τὰς οὐσας ἐλπίδας, *present hopes*, Electr. 305. In both cases ἀπὸν determines the sense of ὄν.

1110. εἰς ἐπόψιον τόπον. Schol. φανερόν διὰ ὕψος. It is explained in v. 1197 by πεδῖον ἐπ' ἄκρον. This being no clear definition of the place, Hermann supposes verses containing a description of the exact spot to be lost.

1114. τὸν βίον τελεῖν, *to close life*, is here *to go through it to its close*.

1115 – 1125. ἄγαλμα. *Matris ἀγάλματα, deliciæ* solemn poetarum usu dicuntur liberi. Erfurdt. — νύμφη, according to Boeckh, must have the sense *bride*, as Semele was not a *nymph*. — βαρυβρεμέτα. This word is used on account of the circumstances of the birth of Dionysus. — γένος is occasionally spoken of a single person. Comp. Ajax 784. So in Latin *genus*. Orpheus Calliopæ genus. Seneca Herc. Cætæus 1034. — Ἰταλίαν. Magna Græcia is meant, διὰ τὸ πολυάμπελον τῆς χώρας, says the Schol. Bacchus was honored in Heraclea, and with great excesses in Tarentum. — παγκοίνοις κόλποις. The *valleys* or plains near Eleusis thronged by the spectators of the festival and mysteries. Comp. Pind. Ol. 9. 87, Νεμέας κατὰ κόλπον. Others explain κόλποις by bays, i. e. the Saronic gulf inclosing the Eleusinian. Others again render it breasts, because Iacchus, as the Bacchus of the Eleusinia was called, was represented as at the breast of Ceres.

1126 – 1136. Bacchus lived on the top of high mountains (comp. Œd. Rex. 1105), but especially delighted in Mount Parnassus, where, according to Eurip. Ion 716, he held torch-light dances with the Bacchantes. The bright smoke above the two-headed Parnassus is explained by the Schol. of the flames of sacrifice in honor of Bacchus, and also of natural fire spontaneously ascending from the mountain. “There is frequent mention in the poets,” says Elmsley, on Bacchæ 306, cited by Wunder, “of a flame shining

by night on Mount Parnassus, which was ascribed by those who saw it to Bacchus holding a torch in each hand, and dancing amid his usual train." — *στίχουσι*, a rare form for *στείχουσι*, occurring in Hesychius, and introduced first into Wunder's edition after W. Dindorf's conjecture. — The Nysæan hills here mentioned must have been, according to vv. 1133, 1145, near the sea, and across some body of water in regard to Thebes. Probably the hills of Nysæ in Eubœa are meant, where in one day, according to the marvellous story of Stephen of Byzantium, the vine blossoms and the grape ripens. A fragment of the Thyestes of our poet refers to this same vine. In the morning, it is there said, the tendrils grow; by noon it has produced sour grapes, which as the day declines become wholly black and ripe. Evening witnesses the vintage and the drinking of the wine. — *ἀμβρότων ἐπέων εὐαζόντων*, *while immortal or hallowed words are sounding evoc*, i. e. attended by sacred Bacchic hymns in which the interjection *εὐοῖ* was much used.

1137–1145. *κεραυνία* = *κεραυνοβλήτα*. Schol. So Semele is called, Eurip. *Bacchæ* 6, cited by Brunck. — *ἔχεται ἐπί*, *is close upon*. — *πανδήμος πόλις*. Comp. v. 7.

1146–1154. *χοράγ' ἄστρων*. Hermann, after Prof. Naeké of Bonn, explains this thus: "Sententia, quæ, detracto ornatu poetico, hæc est, noctu per siderum lucem choros Bacchum ducere, præclara imagine partem Bacchici chori sidera facit." Others agree with the Schol. who says *κατά τινα μυστικὸν λόγον τῶν ἀστέρων ἐστὶ χορηγός*. In the *Frogs* of Aristoph. 343, Bacchus is called *νυκτέρου τελετῆς φωσφόρος ἀστήρ*, on account of his torch-light revels. — *νυχίων φθεγμάτων ἐπίσκοπε*, i. e. *presiding over the Bacchanals' night-cries*. — *παῖ Διὸς γένεθλον*, a somewhat tautological expression, = *child born of Jove*.

1156, 1157. These lines have been variously explained. Musgrave thinks that *στάντα* denotes the *continuance of life*.

The sense must then be, *There is no kind of life, which, while it lasts, I can ever either praise or blame.* οὐτε οὐτε must be supposed to be by a *confusio duarum locutionum* for ἡ ἡ, as if οὐδένα βίον had preceded. But this sense seems to require ἐστῶτα. Hermann and others find in στάντα the notion of *condition* or *situation*, and with the Schol. treat ὅποιον as if it were the adverb ὅπωςδήποτε, *no kind of life in any circumstances whatsoever*, &c. In this case οὐκ ἔσθ' ὅποιον στάντα = οὐκ ἔστι τοιοῦτος βίος ὅποιον ὅπωςδήποτε στάντα, and ὅποιος strangely plays a double part. Finally, Wunder seems to understand στάντα of a *prosperous* state of life, and supposes it to imply its opposite πρὸςόντα with μεμψαίμην. That is, *No kind of life either in high fortunes would I praise, or in low would I blame*, (because both may change).

1161. ὡς ἐμοί, *in my view*. See Mt. § 388. a. A dative with ὡς occasionally follows adjectives (as here) to denote that their meaning is to be taken relatively to the judgment or condition of the person put in the dative.

1162. Here μὲν is followed by τε, as τε by δέ, v. 1096.

1167. τοῦτον refers to ἄνδρες: one person of the class, men — one instance of many — being conceived of. Comp. v. 709, for just the opposite.

1169. ζῆ is in the imperative. Comp. Alcest. 651, note. — τύραννον σχῆμα, *lordly state*. τύραννος is often an adjective of two endings in the tragic poets. Comp. Œd. Rex 588; Æsch. Prometh. 761.

1171. πρὸς τὴν ἡδονήν, *si cum voluptate comparetur*. Musgrave. *Præ voluptate*. Brunck. πρὸς, *with reference to*, often means more specifically *in comparison with*. The whole passage from τᾶλλα may be rendered, *I would not buy the rest (i. e. every thing else beside τὸ χαλπεῖν) for a man at the price of the shadow of smoke, when placed in comparison with pleasure*.

1173. θανεῖν = τοῦ αὐτοῦς θανεῖν or αὐτοῖς τοῦ θανεῖν.

Schaefer has collected, in his *Meletemata Critica*, p. 23, many examples of αἴτιος construed with a simple infinitive, equivalent in sense to an infinitive with τοῦ. One very apposite one is from Trachiniæ 1234, ἥ μοι μητρὶ μὲν θανεῖν μόνῃ | μεταίτιος.

1175. αὐτόχειρ, not *by his own hand*, but *by violence*, or, more exactly, *by the hand itself, and not in the course of nature*; otherwise the next inquiry will be superfluous.

1176. See v. 367.

1177. μηνίσας φόνου. Verbs signifying *to be angry* govern the genitive of the person or thing on account of which the anger arises. Comp. Alcest. 5.

1179. ἐχόντων. τούτων is omitted. It is not unfrequent for ἐχόντων with οὕτω or ὧδε to stand thus alone, even in prose-writers.

1180. ὁμοῦ = ἐγγύς. Comp. Œd. Rex 1007.

1183. τῶν λόγων, *your conversation*. She heard it, and knew the object of it, though not aware of its full import. Wunder makes these words unmeaning by taking them to be the same as τίνων λόγων. For ἔξοδον, v. 1184, see Electr. 1322, note.

1185. προσήγορος here governs the nouns in the genitive which its verb προσαγορεύω might govern in the accusative.

1186. ἀνασπαστοῦ, *opened by drawing back*, according to Musgrave. But doors opened outwards. Hermann supposes it to refer to the drawing back of the bolt, as though it were to be rendered *'opened by drawing back the bolt, unbolted*. — καί τε τυγχάνω καί. The καί before a second clause often implies that it is contemporaneous with the first, and may be rendered *when*. Comp. Œd. Rex 718.

1192. παρών, *as an eyewitness*.

1194. ὧν, i. e. διὰ τούτων ὧν, or δι' ἐπέων ὧν. It is governed by ψεύσται.

1197. On πεδίων ἐπ' ἄκρον Wex observes "intelligenda erit planities quæ pateret in monte vicino." See 1110. —

νηλεὲς is either *unpitied*, — a rare sense, — or is used for νηλεῶς, with the next word.

1199. ἐνοδίαν θεὸν = Proserpine, Trivia, so called from haunting ways, especially places where three ways meet. — τὸν is taken with λούσαντες λουτρόν.

1200. κατασχεθεῖν ὀργὰς εὐμενεῖς, *to keep their feelings kind or propitious*. For ὀργαί, *temper, mind, feelings*, comp. 356; Ajax 640. So Musgrave; but Ellendt's construction suits the usual meaning of κατασχεθεῖν better; viz. *to restrain their wrath, ὥστε εὐμενεῖς εἶναι, so as to be propitious*.

1202. θαλλοῖς, *young twigs* plucked in haste from the adjoining wood (comp. v. 420). Boeckh makes it mean olive-branches, as being often taken in that specific sense, and as being *especially* used to burn the dead; but there is no proof from Demosth. c. Macart. 1074, which he cites, that the olive was thus used more than other trees. — δὴ Boeckh regards as denoting *time*. It has the sense, rather, of *namely, to wit*: “So much, *namely*, as had been left uneaten.” — λείλειπτο. The augment of pluperfects is omitted occasionally by Attic writers, even in prose. Mt. § 165. — In the next line οἰκείας χθονὸς = *his native land*.

1205. νυμφεῖον governs two independent genitives. κόρης νυμφεῖον Ἄιδου, *the damsel's chamber of marriage to Hades*. Comp. v. 816. — εἰσεβαίνομεν πρὸς seems to imply that they entered a hollow way, — formed by a quarry, for instance, — and proceeded to the end of it, which was built up with stones.

1209. ἄσημα ἀθλίας βοῆς, *an obscure cry of distress*. Comp. vv. 357, 1265.

1210. μᾶλλον ἄσσον. μᾶλλον is sometimes used pleonastically with a comparative.

1214. σαίνει, like περιβαίνει, v. 1209, is used figuratively of a sound striking the ears.

1216. ἀθρήσατε is followed by εἰ συνίημι. — ἁρμόν,

juncture, joint, seam, here *chink* or *crack*. — λιθοσπαδῇ, *made by drawing stones away*, sc. by Hæmon to effect an entrance. Wunder, however, supposes that the entrance was to be effected by the attendants, Creon having as yet seen no aperture already made. — παραστάντες τάφῳ, *after you have come up to the tomb*.

1219. κελεύσασιν ἐκ δεσπότου, *on account of commands given by our master*. — τάδε is governed by ἡθροῦμεν.

1222. μυῳδαί, according to Hermann, *made out of μίτων, threads, or the web* of fine cloth, and twisted into a cord, we may conceive, by Antigone. The Schol. and most MSS. read μυτρώδει, i. e., according to the Schol., *made out of her girdle*.

1224. εὐνῆς τῆς κάτω, *conjugis jam apud inferos agentis*. Musgrave. A reader of the tragic poets, especially of Euripides, needs not to be told that εὐνή, λέχος, λέκτρον, and kindred words, repeatedly mean *wife*. Comp. v. 568.

1232. πτύσας προσώπῳ, *loathing him in his countenance*, i. e. expressing his loathing by it. Comp. v. 653. — In the ensuing lines, the poet, according to a Scholiast and Hermann, did not intend to represent Hæmon as seeking his father's death, but only as desirous of frightening him away, that he might effect his own destruction undisturbed. To the eye of the messenger, however, he appeared to have a deadly purpose against his father, and the poet leaves it to the reflection of the reader to interpret the threatening act as Hæmon meant it. Comp. v. 751, where he signifies his determination to destroy himself. But this is rather too refined. The poet represents him, in his frenzy, as aiming without previous purpose, and scarcely aware of what he is doing, at his father's life.

1233. διπλοῦς κνώδοντας. Schol. διπλᾶς ἀκμάς· ἀμφηκες γὰρ τὸ ξίφος. κνώδων δὲ τὸ ὀξὺ τοῦ ξίφους, i. e. *the two edges, or the two-edged sword*. Comp. Ajax 1025, where this word has the sense *blade* or *sword*. Xenophon (De Venatione,

x. 3) uses it to denote two prongs or processes on a wild-boar spear, inserted half way between the end and the commencement of the iron part (comp. Pollux, v. 22). Lobeck on Ajax loc. cit. renders this word in correspondence with this usage in Xenophon, *the hilt-pieces of the sword*, and with this Hermann and Boeckh agree.

1235. ἐπενταθείς, *in ensem protentus*. Erfurdt.

1236. μέσον ἔγχος dictum hoc sensu, *ut medius esset inter costas*. Wunder. Is it not better to say that the words mean *the middle part of the sword*, i. e. the sword up to its middle, *to half its length*?

1237 – 1239. προσπύσσεται παρθένῳ. Brunck edited παρθένον, which one MS. has; because, in the sense *to embrace*, this verb governs an accusative. In the sense *to cling* or *stick to*, it has a dative, Trachiniæ 767, and ἐς . . . ἀγκῶνα follows it by a *constructio prægnans*. “Insolentiora amans Sophocles,” says Hermann, “hoc prætulit. Sensus his est: implicatur virgini, recipiens eam in languescentem ulnam.” — ὑγρόν, *moist, flexible, or supple*, as a moist twig, thence *weak, relaxed*. — φονίου σταλάγματος has the relation of an adjective to πνοήν. Comp. v. 114. The sense is, *swift breath containing drops of blood*.

1242. δείξας . . . ἀβουλίαν, i. e. δείξας ὅσῳ μέγιστον κακὸν ἐστὶν ἡ ἀβουλία. Comp. Electr. 1382.

1248. Understand στένειν after ἀξιώσειν, as well as after προθήσειν. So Seidler. But Schaefer supplies προτιθέναι in the first clause.

1251, 1252. ἐμοὶ . . . βοή. *It seems to me, however, that both great silence and great outcries without a purpose are of grave import*. For βαρὺς comp. 767: — προσεῖναι, *to attend upon, as a circumstance*.

1253. μὴ is taken in the sense *whether* after εἶσομαι instead of εἰ, but it implies also that what follows was something apprehended. More exactly, it answers to *whether not*. Like εἰ, *whether*, it takes the indicative when put

before a statement of something conceived to be real. — *κατάσχετον, kept back, suppressed.*

1258 – 1260. *μνῆμα, monumentum*, sc. eorum quæ facta sunt. Erfurdt. i. e. his son's corpse. — *διὰ χειρὸς ἔχων = ἐν χειρὶ ἔχων.* Comp. Mt. § 580. The next clauses form an apposition with *μνῆμα*; and in one a participle is used freely instead of a simpler construction containing a noun (*αὐτοῦ ἀμαρτίαν*). The sense is, *He comes with a significant memorial of what has happened in his hand, which, if I may say so, is not another's calamity brought upon his head, but is the result of his own mistake.*

1265. Comp. vv. 1026, 1209.

1266. *νέος νέφ ξὺν μόρφ.* The tragic poets are fond of using the same adjective again in the same sentence in another case. Comp. *μέλεος μελέφ ποδί*, Œd. Rex 479. We have in *φρενῶν δυσφρόνων* 1261, *πόννοι δύσπονοι* 1276, examples of another peculiarity of tragic style, viz. of adjectives having a privative signification joined to their primitive nouns. — *νέφ μόρφ, immaturo fato.* Wunder.

1270. According to Hermann *ὥς ἔοικας ἰδεῖν* is equivalent to *ὥς ἔοικε, εἶδες*. See v. 740. But it is better to make *ὥς* exclamatory, and to take it with *ὀψέ*. Comp. v. 320.

1273. *μέγα βάρος ἔχων*, with great weight, *with a heavy blow*. The pronoun *μέ* is to be joined to *ἐπαισεν*, the order being disturbed by the violent feelings of the speaker. But Erfurdt seems to govern *μέ* by *βάρος ἔχων*, being by a *constructio ad sensum* for *βαρύνων*.

1274. *ἐν . . . ὁδοῖς, instigavit ad sæva consilia, vel sævas actiones.* Musgrave. So most interpreters, including Hermann, whose translation is, *in has atroces vias impulit.* *ὁδός*, like *way*, sometimes denotes *conduct, plans*. Erfurdt and Ellendt suppose a *tnesis*, and make *ὁδοῖς* mean *modis, sævis modis irrui.*

1275. *λακπάτητον* expresses the result of *ἀνατρέπων = ὥστε λ. εἶναι*. Another reading of some MSS. and recognized by the Schol. is *λεωπάτητον, utterly trodden down.*

1278 – 1280. The construction in this sentence changes after *φέρων*: *ὀψόμενος*, which should answer to it, is turned into an infinitive, to suit the structure of *ἦκειν*, as though *φέρειν* had preceded. The sense is, *You are come, as it seems, bringing on the one part these things (this corpse) in your hands, and being soon on the other about to behold the woes in the house.* *κακὰ* perhaps belongs to *φέρων* as well as to *ᾔψεσθαι*. — *πρὸ χειρῶν φέρειν*, according to Mt. § 575, = *φέρειν πρὸ ἑαυτοῦ ἐν χειρί*. — *ὥς ἔχων καὶ κεκτημένος*, as having a perfect right to them, i. e. as their true cause. Wex shows from the orator Andocides (*de Myst.* § 74, Bekk.) that this was a phrase denoting the right of full possession, like *to have and to hold*.

1281. *κάκιον ἢ κακῶν*. Some render this as though it were *κάκιον ἢ κακὰ*, or *κάκιον κακῶν*. But *ἢ* is not used thus pleonastically before the genitive of comparison. Most critics after Canter alter *ἢ* into *ἐκ*, *after*. Emperius transposes *ἢ* and *αὖ*, writes *ἢ*, and makes *τί δ' ἔστιν* a separate question. *But what is the matter? Any thing again yet more evil than evils (past)?* With Boeckh, I am of opinion that *κακῶν* is to be explained by *ἐν κακῶν*. Creon asks, *What again is more evil (i. e. than what I have suffered), or of the number of evils? i. e. what deserves to be at all called an evil.*

1284. I follow here Wunder's new pointing. Creon first exclaims *ὠὖ . . . λιμήν*, and then, turning to the messenger who had come out of the house (*ἐξάγγελος*), says *τί . . . ὀλέκεις*; viz. by news of fresh calamities. — *λιμήν*, to which all resort. — *δυσκάθαρος*, hard to be propitiated, requiring still new victims.

1292. The sense is, *Do you say that my wife's bloody death (σφάγιον μὀρον) is added to the previous ruin?*

1301 – 1305. The sense with the present text can only be, *But she whom you see there, stung by grief, embracing the altar, unnerved her darkened eyes in death, etc.* *ἢ δὲ* is

said by way of contrast to τέκνον of v. 1300. ἦδε, because she is now in Creon's sight. βωμία περίξ¹ = περιβωμία. λύει is used as in the Homeric phrases λύειν γυῖα, γούνατα. κελαυνά, *dark* by the approach of death. In all probability the text is corrupt, and perhaps deficient, for a clearer account of her death seems to be required. Hermann conjectured πτέρυξ, *edge, blade, knife*, and admitted a lacuna after this line. *This sharpened altar-knife here*, etc. But how could Creon in v. 1314 ask *in what way* she died, if this information about the knife had been already conveyed. — λάχος, the self-sacrifice, just before the battle with the Argives, of Megareus, son of Creon, whom Euripides calls Menœceus. — κακὰς πράξεις is κακῶς πράσσειν put into the form of a noun, *misfortune*.

1307. ἀνέπταν φόβῳ. The aorist is used because the mind reverts to the time when the news was first heard. ἀνέπταν denotes agitation, — the being roused or lifted up, here by fear, in Ajax 693 by pleasant emotions. Comp. πέτομαι ἐλπίσιν, Œd. Rex 487; φόβος μ' ἀναπτεροῖ, Eurip. Supplices 89 (100). — τί . . . οὐκ ἔπαισεν, i. e. would that some one had smitten me. — ἀνταίαν, sc. πληγὴν, *a wound in front, or in the breast*.

1312. τῶνδε . . . μόρων. The deaths both of Menœceus and of Hæmon.

1317. The sense is, *These things, instead of being a charge against me, will never be applicable to any other man*; i. e. the charge of being their author cannot be transferred from me to another. For ἐκ, comp. 1093.

1325. τὸν . . . μηδένα, *who am no more than a mere nobody*.

1327. βράχιστα . . . κακά, literally, *present ills are best when shortest*, i. e. it is best that we should be in the midst of our woes as short a time as possible, or that we should go from the scene of them as soon as we can.

1329 – 1331. ὑπατος μόρων ἐμῶν, *cædium per me factarum*

suprema. Hermänn. i. e. self-destruction. But men do not pray that they may kill themselves. The meaning rather is, *the last of my destinies*, i. e. of the events destined to me, my death. *μός* usually means *death* in the tragic poets, but sometimes has its prior meaning of *lot, destiny*, as in Æsch. Agam. 1117. — *κάλλιστα* belongs to *ἄγων*.

1336. In *συγκατηυξάμην*, *σὺν* answers to *simul, therewith*.

1339. *ἄγοιτ' ἄν*. The optative is here used, as in v. 444, as a softened imperative. We use the auxiliaries *can, may*, with our verbs in a similar manner.

1342. *ὅπα πρὸς πότερον*, an instance of two interrogatives together. Comp. v. 2. *πότερον* is used here in indirect inquiry for *ὁπότερον*. — *πᾶ καὶ θῶ*. These words Hermann expunges as a gloss in his first editions, but they are certainly very unlike an explanation of something else, and rather need a gloss themselves. If they belong to the text, there are three syllables wanting in v. 1320, before *ἰώ*, or after *πρόσπολοι*. Brunck translates them, *quo me conferam*. I see not what they can mean except *where I shall put* (the bodies), which is worse than nonsense. Dindorf omits them: I have inserted them in brackets.

1345, 1346. *λέχρια*, *oblique*, denotes a perverted or wrong state of things. He says, *All things at hand are awry, or out of joint*. — *τὰ . . . εἰσήλατο*, and as for what is over my head (as for the future, that which impends and has not yet come upon me) a fate hard to be borne has leaped upon (invaded) me, i. e. as for the future I am smitten by a calamity and shall have to endure it.

1349. *πρῶτον εὐδαιμονίας*, the first thing pertaining to prosperity, the prime requisite for it.

1352. *ἀποτίσαντες πληγὰς*. The phrase is formed after the analogy of *τίνειν δίκην*. — In the next line the aorist denotes a general truth.

METRES.*

IN the trimeters of the dialogue the following points may deserve notice. In vv. 11, 991, 1045, the fifth foot is an anapæst, from the necessity of the case. Munk, p. 170. In v. 318 ρ lengthens the foregoing syllable in arsis. In v. 1031 $\delta\epsilon$ is elided at the end of the line, — a rare license. Comp. *Œd. Rex* 332, 785, 1184, 1224; *Electr.* 1017; *Œd. Col.* 1164. For v. 409 see Munk, p. 170.

. 100 — 109 = 117 — 126.

Glyconic composition. Vv. 1, 2, 3 are ordinary Glyconeans (A). Vv. 4, 7, 8, 9 are polyschematist Glyconeans (B), (Munk pp. 134, 135,) and the bases of v. 9 are two tribrachs. V. 5 is two syllables shorter (being a choriambus with a basis), and v. 6 three longer, than a polyschematist Glyconeian. V. 10 is a Pherécratean, the usual close in Glyconic composition.

110 — 116 and 127 — 133. Anapæstic systems; probably antistrophic.

134 — 140 = 148 — 154.

Verse 1. Logædic dactylic. (3 dactyls, 2 trochees.)

2. = v. 1.

3. Choriambus with a base. — — | — — — —

*Reference is made to Hermann's *Epitome*, 2d ed., Leipzig, 1844, and to Munk's work on *Metres*, Beck and Felton's translation, Boston, 1844.

4. Glycon. B.

5. Cretic dimeter. $\theta\epsilon\omega\nu$ is one syllable.

$\frac{1}{-} \cup - \frac{1}{-} \cup -$

6. Choriamb. tetram. hypercatalectic.

$\frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup - \frac{1}{-} \cup \cup - -$

(Or tetrameter with a logacæd. ending. Munk, p. 145.)

7. Adonian.

Verses 1, 2, are examples of a versus Praxilleus. Munk, p. 97.

141 — 147 and 155 — 161. Anapæstic systems.

332 — 342 = 343 — 353.

Verse 1. Logacæd. dact. (1 dactyl, troch. tripod catalect.)

2, 3, 4. Glycon. A.

5. Pherecratean with anacrusis.

$- \frac{1}{-} \cup | \frac{1}{-} \cup \cup - -$

6. Iamb. tripod.

7. Iamb. dimeter hypercatalect. (or iamb. pentapody catalect.)

8. Dactylic tetrameter.

9. Dactylic pentameter catalect. in dissyllabum, followed by troch. tripod, or ithyphallicus.

$\frac{1}{-} \cup \cup - \cup \cup - \cup \cup - \cup \cup - - | \frac{1}{-} \cup - \cup - \cup$

354 — 364 = 365 — 375.

Verse 1. Dactylic penthemim with anacrusis.

$- \frac{1}{-} \cup \cup - \cup \cup -$

2. = v. 1.

3. Logacæd. anapæst. (3 anapæsts, iamb. dipody catalect. Munk, p. 107).

$\cup - \frac{1}{-} \cup \cup - \cup \cup - \cup \cup -$

4. Cretic dimeter with anacrusis, or iamb. dipody and creticus. (Munk, p. 112.)

$\cup \frac{1}{-} \cup - \frac{1}{-} \cup -$

5. Cretic trimeter with anacrusis. (Munk, p. 113. Herm. Epit. § 205.)

$\cup \frac{1}{-} \cup - \frac{1}{-} \cup - \cup \cup -$

6. Iamb. dimeter.
7. = v. 4.
8. Troch. dimeter catalectic.
9. = v. 6.
10. Troch. dipody.

The latter part of the ode can be variously constituted. See Boeckh's Antig. p. 234, and Wunder's edition.

376 — 383. Anapæstic system.

526 — 530. do.

582 — 592 = 593 — 603.

Verse 1. Dactyl. trimeter catalect. in dissyllabum, with anacrusis, followed by troch. monometer.

— ˘ ˘ — ˘ ˘ — — | ˘ ˘ — —

2. Troch. monometer; dactyl. trimeter catalect. in dissyl. ˘ ˘ — ˘ | ˘ ˘ ˘ — ˘ ˘ — —

3. Troch. monom.; dactyl. dimeter and troch. monom. (the last part of the verse can be measured as a logacæd. dactyl. clause, 2 dact. 2 troch.)

˘ ˘ — — | ˘ ˘ ˘ — ˘ ˘ — ˘ — ˘

4. Iamb. dimeter.

5. Troch. dimeter catalect.

6. Iamb. trimeter (2d, 3d, 4th feet resolved in the strophe; 2d, 3d in the antistrophe).

7. Antispast; Iamb. penthemimeres.

˘ ˘ ˘ — | ˘ ˘ ˘ — —

8. = v. 5.

9. Iamb. trimeter catalect. (Munk, p. 77.)

For v. 7, which is not uncommon, see Herm. Epit. § 220. Boeckh divides such verses in another way, so as to have the second clause an ithyphallicus. ˘ ˘ — | ˘ ˘ — ˘ — — He also unites vv. 7, 8. Vv. 8, 9 are the measure of Horace, Odes 2. 18.

604 — 614 = 615 — 625.

Verse 1. Choriamb. dimeter, catalectic logaedly, with a basis. Herm. Epit. §§ 407, 416. The Glyconeus hypercatalectus so called. Munk, p. 91. $\bar{\cup} - | \bar{\cup} \cup \cup - \cup - -$

2. The same, with an anacrusis instead of a basis. $\bar{\cup} | \bar{\cup} \cup \cup - \cup - -$

3. Choriamb. trimeter catalectic, or, as Munk terms it (p. 142), choriamb. dimeter with a logaedly. termination, and an anacrusis.

$- | \bar{\cup} \cup \cup - \bar{\cup} \cup \cup - \cup - -$

4. = v. 1 without the basis.

5. = v. 3 without the anacrusis.

6. = v. 4, preceded by a logaedly. anapæst. clause. (Munk, pp. 104, 140.)

$\cup \cup \bar{\cup} \cup - - | \bar{\cup} \cup \cup - \cup - -$

7. Logaedly. anapæst. (1 anapæst, iamb. tripod catalect.)

8. Logaedly. dactyl. with anacrusis.

$- | \bar{\cup} \cup \cup - \cup -$

9. Ithyphallicus.

10. = v. 3.

626 — 630. An anapæstic system.

781 — 790 = 791 — 800.

Verse 1. Iamb. dipody and choriamb. monometer. (Choriamb. dimeter.)

2. Iamb. dipody and choriamb. monom. hypercatalectic, so called, or choriamb. dimeter ending logaedly.

$\cup \bar{\cup} \cup - \bar{\cup} \cup \cup - -$

3. = v. 2 of the last ode. (Choriamb. dimeter catalectic logaedly with anacrusis.)

4. The same.

5. Iambic dipody and choriambic trimeter catalectic in trochæo (Choriamb. tetrameter catalectic.) — ˘ ˘ — — ˘ ˘ — ˘ ˘ — ˘ —

6. Choriamb. dimeter hypercatalectic with basis. (Chor. dimeter with a logæd. close and basis, Munk, p. 141.) The first syllable of the second choriambus is resolved in the antistrophe.

— — | ˘ ˘ — ˘ ˘ — —

7. = vv. 2, 3.

8. The same, without anacrusis.

801 — 805. An anapæstic system.

806 — 816 = 823 — 833.

Verse 1. Iamb. dipody and logæd. dactyl. clause. (1 dact. 2 troch.)

2. Logæd. dactyl. (1 dact. troch. dipody catalect.)
But choriamb. and iamb. according to Wunder.

3. Glycon. A.

4, 5, 6. Glycon. B.

7. Adonian.

8. Pherecratean.

9. Choriamb. dimeter catalectic in trochæo, preceded by a basis and anacrusis.

— ˘ ˘ | ˘ ˘ — ˘ —

Comp. Herm. Epit. § 488, who numbers this among lines of the Glyconic sort, and constitutes it thus: ˘ ˘ ˘ | ˘ ˘ — | ˘ —. But the trochaic close is justly preferred by Boeckh.

10. = v. 2.

11. Glycon. A followed by a trochee. (Ecbasis Munk, p. 63.) — ˘ | ˘ ˘ — ˘ — ˘ —

817 — 822. Anapæstic system.

834 — 837. do.

838 — 856 = 857 — 875.

Verse 1. Iamb. dipody and logæd. dact. (1 dact. 3 troch.)

2. Logæd. dact. with anacrusis (1 dact. 2 troch.)

= 783, 784. — | ˘ ˘ ˘ — ˘ —

3. Adonian.

4. Logæd. dact. (1 dact. 1½ troch.) = 807, 824.

πῶλεως is a dissyllable. The line can be measured also as a dochmius. — ˘ ˘ ˘ —. And this, which Boeckh prefers, well suits the feeling expressed.

5. Pherecratean.

6. ἰὼ is to be read by itself. The rest is a paræmiac consisting of spondees. Comp. 1121, 1122. — ˘ — — — ˘ —

7. = v. 2. (Wunder measures this as a logæd. anapæst. line, consisting of 2 anap. 1½ iamb.)

8. Logæd. dact. with anacrusis (1 dact. 1½ troch.), followed by a trochee (ecbasis). Differs from 816, 833 only in having an anacrusis instead of a basis. ˘ | ˘ ˘ ˘ — ˘ — ˘ —

9. Iamb. dimeter and creticus.

— ˘ ˘ — ˘ ˘ —, ˘ ˘ —

10. Iamb. tetrameter.

11. Dochmius. ˘ ˘ ˘ ˘ ˘ ˘

12. Antispast and iambic penthemimeres.

˘ ˘ ˘ ˘, ˘ ˘ ˘ —

13. Two iambic penthemimeres.

˘ ˘ ˘ — —, ˘ ˘ ˘ — ˘

14, 15, 16. Iambic dimeters.

17. = v. 12.

Vv. 12, 13, 17, Boeckh divides so as to make the second part an ithyphallicus. To do this he reads κασίγνητος in v. 12 of the antistrophe. The corresponding verse of the strophe is corrupt. ˘ ˘ — | ˘ ˘ — ˘ — — and

˘ — ˘ — | ˘ ˘ — ˘ — ˘

Verse 1. Iamb. dimeter hypercatalect. (iambic pentapody catalect.)

2. Choriamb. and cretic dimeter, with an iambic basis. $\cup - \mid \frac{1}{2} \cup \cup -, \frac{1}{2} \cup - \frac{1}{2} \cup -$

3. Logacæd. dact. (3 dact. 2 troch.). Boeckh takes *ispòv* as a dactyl. We then have dactyl. pentam. catalect. in dissyllabum, to which

4. The ithyphallicus forms a pleasing close.

5. Cretic trimeter, and ithyphallicus.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

929 — 943. Anapaestic system. In 932 occurs a short syllable, and in 936 hiatus before an interjection in a new speech. (See Munk, p. 247.)

Verses 1 – 7 are all choriambic with a heavy basis. (See Funk, p. 325.)

**Verse 1. Choriamb. dimeter hypercatalect. (= v. 786)
with basis.**

2. A dimeter acatalectic with basis.

3. A monometer hypercatallectic with basis.

4. Glyconeans with trochee (ecbasis).

— — | 1 2 3 4 5 6 7 8

5. A trimeter catalect. in trochæo with basis.

\cdot

- - | 1 ∪ ∪ - 1 ∪ ∪ - 1 -

6. A trimeter acatalect. with basis.

7. = v. 5.

8, 9. Each an iamb. dimeter.

10. Antispast. and iamb. penthemimeres. Or else

$\cup \frac{1}{2} - \mid \frac{1}{2} \cup - \cup - \cup$

See v. 870. Munk joins the first part of this line to verse 9, thus ending the line with an elision (*φιλαύλους τ'*) in the antistrophe.

966 — 976 = 977 — 987.

Verse 1. Logæd. dact. (3 dactyls, $1\frac{1}{2}$ trochees) with a tribrachic basis. This is a Sapphic verse (Munk p. 197), and the measure of Theocritus, Idyl. 29, excepting that there the basis is dissyllabic. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

2. Dactyl. trimeter catalect. in dissyllabum, with basis followed by a cretic.

$\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}, \text{—} \text{—} \text{—}$

(Three syllables are lost in the strophe.)

3. Choriamb. dimeter with basis.

$\text{—} \text{—} | \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$

4. A Glyconeian line. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—} \text{—}$ (Choriambus with basis increased by an anacrusis, = 1120. Comp. 814, 136.)

5. Logæd. dactyl. (1 dactyl, 2 trochees).

6. Two iamb. penthemim. (or iamb. dipody and ithyphallicus). See vv. 852, 871.

7. Iamb. trimeter.

8. Antispast. and Iamb. penthemim. See vv. 954, 965.

9. = v. 6.

1115 — 1125 = 1126 — 1136.

Verse 1. Paræmiac and troch. dipody. Comp. 582.

$\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}, \text{—} \text{—} \text{—}$

2. Glycon. B.

3. Iamb. dimeter.

4. Logæd. dact. (1 dactyl, 2 trochees.)

5. = v. 2. $\text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

6. Anapæst. tripody catalectic. (?) $\text{—} \text{—} \text{—}$

7. The same, followed by choriamb. dimeter catalect. in trochæo. $\text{—} \text{—} \text{—} \text{—}, \text{—} \text{—} \text{—} \text{—}$

8. Choriambus with basis. $\text{—} \text{—} | \text{—} \text{—} \text{—}$

9. = v. 2. $\text{—} \text{—} \text{—} \text{—} \text{—} | \text{—} \text{—} \text{—}$

10. Iamb. dimeter catalectic.

1137 — 1145 = 1146 — 1154.

Some of the metres of this second half of the ode are not easy to be made out.

Verses 1, 2 seem to be one line, consisting perhaps of a member = v. 6 of the preceding strophe, and of a Glycon. B. — ˘ — — || ˘ ˘ ˘ ˘ | ˘ ˘ ˘ —

3. Troch. dimeter catalect.

4. Troch. tripod (?) So Boeckh. For *vvv* with *v* short see Ellendt's *Lex. sub voce*. But as *vvv* denotes time here, it can scarcely be short.

5, 6. Uncertain, and the text corrupt.

7. Iamb. penthemim, choriambus and cretic.

— ˘ ˘ — ˘, ˘ ˘ ˘ —, ˘ ˘ —

8. Antispast and logacæd. dact. clause. (1 dactyl, 2 trochees). — ˘ ˘ ˘, ˘ ˘ ˘ — ˘ — ˘

Boeckh, a master in metrical points, pronounces this a veritable dancing-song, suited to Lydian melody; while the ordinary stasima were unattended with movement, except where anapæstic systems were connected with them, during which he thinks that movement had place.

1257 — 1260. Anapæstic system.

1261 — 1346.

These, excepting the iambic trimeters, are dochmiac systems, and may be arranged in four strophes and antistrophes. The dochmii are chiefly of the forms numbered as 1, 2, 4, 5, 6, 9, 18, 19, 25 by Munk, p. 117. *Syllaba anceps* occurs 1322, and hiatus 1319. (Munk, p. 255.) One, two, and three iambs, an iambic trimeter, and two cretici are found in the systems.

1261 — 1269 = 1284 — 1292.

Verse 1. Iambus and two dochmii. The interjection should be written and pronounced by itself.

2. Docnmius.
3. Cretic dimeter.
- 4, 5, 6. Each two dochmii.
7. Two iambi.
8. Dochmius.
9. Two dochmii.

1271 — 1277 = 1294 — 1300.

Verse 1. Iambus.

2. Iamb. trimeter.
3. Two dochmii.
4. Iamb. trimeter.
5. Dochmius and iamb. tripody.
6. Two dochmii.

1306 — 1311 = 1328 — 1333.

Verse 1. Two iambi.

- 2, 3. Each two dochmii.
4. $\simeq \frown \smile - \simeq \smile$. Iambi ischiorrhogici, so called by Hermann (Epit. § 217). Comp. Munk, 124.
5. Two dochmii.

1371 — 1325 = 1339 — 1346.

Verses 1 — 6. Each two dochmii.

1347 — 1353. Anapæstic system, with which the Chorus withdraws.

THE END.

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